

Entertainment
WEEKLY

COLLECTOR'S EDITION

THE ULTIMATE GUIDE TO BOND

JAMES BOND

**ALL 25
MOVIES**

THE VILLAINS,
THE WOMEN, THE CARS,
THE COCKTAILS

**DANIEL
CRAIG**
ON HIS FINAL
MISSION



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A TIME TO END

DANIEL CRAIG'S FINAL JAMES BOND FILM, **NO TIME TO DIE**, FEATURES EXPLOSIVE MAYHEM AND VIOLENT PHYSICAL INJURY. CREATING IT REQUIRED THE SAME. BY CLARK COLLIS

DANIEL CRAIG IS MAD AS HELL.

The actor is shooting an intricately choreographed action sequence for his fifth James Bond movie, the Cary Joji Fukunaga-directed *No Time to Die* (out April 10) at Britain's famed Pinewood Studios. This set piece takes place at a hotel in Havana where the MI6 agent and Paloma (Ana de Armas), a CIA agent, are battling members of the sinister organization SPECTRE. Craig must catch a gun flung into the air by an injured SPECTRE henchman; embrace the also-armed de Armas; pretend to shoot the gun; circle around with his costar; fake-fire the weapon again; and finally disengage from the actress so their characters can shelter behind a pair of pillars.

To an onlooker all of this looks spectacularly difficult, but it is clear that the trickiest part for Craig is actually catching the weapon. The actor finally manages to snatch the gun out of the air, but then he fumbles it, ruining the take. The Brit's famous face crumbles into an expression of self-disgust. "I beat myself up about these things too much," Craig, 52, says, a couple of months later in New York. "And, actually, the way to get it right is to relax. Once I relaxed, it worked a treat."

James Bond movies are always huge and testing endeavors. The megabudget, stunt-filled productions routinely shoot in a variety of exotic locales and must compete both with other actioners and, for fans, the franchise's previous entries. But this 25th installment in the series—which Craig swears will be his last—has been particularly short on opportunities to relax for its creatives. Why all the stress? The project began with a completely different director and writer, while its star had required surgery after an on-set injury during the filming



→ Daniel Craig as James Bond.

↓ Rami Malek's villain, Safin.

of the previous film, *Spectre*, left him with a broken leg.

When *EW* suggests to Fukunaga that joining the project must have been like jumping onto a moving train and then immediately attempting to drive it, he counters with an even more perilous scenario. "It would be like jumping on the moving wheels of the train before the chassis were even there," he says. "And you're building the engine as it's barreling towards the point of no return."

On May 25, 2018, the franchise's longtime producers Barbara







Broccoli and Michael G. Wilson announced that Craig would be returning to the series with Danny Boyle directing and a screenplay by John Hodge. Boyle seemed a sound choice given his commercial successes and experience overseeing the opening ceremony of the 2012 London Olympics, which included a taped segment featuring Craig's Bond and the real-life Queen Elizabeth II. But that August, Craig, Broccoli and Wilson announced that Boyle had departed the project because of "creative differences."

Broccoli admits that she and Wilson considered shutting down the production entirely following Boyle's departure. Instead they

met with Fukunaga, whose credits include 2015's *Beasts of No Nation* and HBO's *True Detective*. "Cary wasn't available originally," says Broccoli. "But he became available. He was very excited to join us, and we kept going."

Fukunaga worked on a new screenplay in collaboration with veteran Bond screenwriters Neal Purvis and Robert Wade, as well as Scott Z. Burns (*The Bourne Ultimatum*). On Craig's recommendation *Fleabag* creator and star Phoebe Waller-Bridge also contributed to the script. "She had quite an impact on what I was doing," says Rami Malek, 38, who plays Safin, the film's villain, of Waller-Bridge's

↑ Bond and flame Madeleine Swann (Léa Seydoux), whose secrets are coming to light.

efforts. "I'd have long phone conversations with her, giving her context as to what we were essentially looking for in the scenes, and she would turn things over incredibly quickly."

The revamped plot reintroduces the British spy after he left the espionage world for a life in Jamaica with Léa Seydoux's French psychologist Madeleine Swann. "He decided to go off with her and try to have a normal life," says the producer. "Which, of course, we completely blow a hole through at the beginning of this one." Bond is soon lured back into the spy game by his CIA pal Felix Leiter (Jeffrey Wright), who asks him for help rescuing a kidnapped scientist



(David Dencik from *Top of the Lake: China Girl*). This leads Bond to Cuba and onto the trail of Malek's Safin. "He's really a mean old thing," says Broccoli of the villain.

Bond will also have a genuine peer this time around in the form of a female double-0 agent named Nomi, played by Lashana Lynch (*Captain Marvel*). "She is a fierce, opinionated working woman," says Lynch, 32, of her character. De Armas (who also costarred with Craig in *Knives Out*) confirms that Paloma is no damsel in distress either. "She's a strong woman for sure," says the actress, 32.

Returning characters include Ralph Fiennes's M, Naomie Harris's

↑ **Clockwise from top** Moneypenny (Naomie Harris), M (Ralph Fiennes) and Bill Tanner (Rory Kinnear); Bond; Nomi (Lashana Lynch); Bond interrogates Blofeld (Christopher Waltz).

Moneypenny, Ben Whishaw's Q, Rory Kinnear's Tanner and Christopher Waltz's SPECTRE chief Ernst Stavro Blofeld, whose life Bond spared at the end of the last installment. "Blofeld is in Belmarsh prison," says Broccoli. "[But] he's actually communicating to the SPECTRE agents."

Shooting of *No Time to Die* finally began at the end of April 2019 in Jamaica, where Bond author Ian Fleming started writing the novels about the superspy and where portions of both *Dr. No* and *Live and Let Die* were filmed. But Fukunaga's train threatened to go off the rails when Craig was hurt while shooting a scene. "I was running down a

floating dock, and it was wet, and I slipped, and I fell over, and my ankle exploded," says Craig. The injury required both surgery and a restructuring of the shooting schedule so the actor could convalesce.

In New York in December, almost two months after *No Time to Die* wrapped, Broccoli strikes a much more relaxed figure than the harried producer *EW* met with at Pinewood. Of course, soon she and Wilson will have to start seriously considering who will replace Craig as James Bond. For now, the producer is happy to put off the task. "I'm in denial, to be honest, about Daniel. I can't really confront that right now." ●



JAMES AN AGENT

FROM **CONNERY** TO **LAZENBY**, FROM **MOORE** TO **DALTON** AND FROM **BROSNAN** TO **CRAIG**:



BOND OF CHANGE

HOW EACH **007** ACTOR PERSONIFIED HIS ERA. BY CHRIS NASHAWATY • ILLUSTRATION BY MARK STUTZMAN



THE CHARACTER OF JAMES BOND ARRIVED FULLY FORMED IN IAN Fleming's first 007 novel, 1953's *Casino Royale*. The author had conjured the license-to-kill hero from the shadowy secret agents and soldier-of-fortune commandos he'd crossed paths with while working for British Naval Intelligence during World War II. On the page, Fleming's Bond was described as being 6 ft. tall, weighing 168 lbs. and in his mid- to late 30s. He had a "cruel" mouth, a 3-in.-long vertical scar on his right cheek and short black hair—a comma of which fell across his forehead. He also drove a Bentley and smoked up to 70 custom-made cigarettes a day—a mix of Balkan and Turkish tobaccos produced by Morland of Grosvenor Street. Fleming's Bond had a passion for cars, a refined palate and a sweet tooth for the ladies. In later years Fleming would say that his most famous literary creation was "a creature of his era."

Over nearly seven decades, that era would constantly change. Bond's times and the real-world events that informed them would become a moving target—from the paranoia-soaked heights of the Cold War to the ensuing era of détente to the global threat of drug cartels and rogue states to our still-fresh post-9/11 anxieties. So too would the actors who'd play Fleming's hero on



the big screen, each of whom would reflect his particular moment in history in his own unique way, putting his personal stamp on the character while also engaging in a larger-dialogue world beyond the one inside the movie theater.

When Sean Connery was tapped to play Bond for the series' kickoff installment, 1962's *Dr. No*, Fleming couldn't have been less pleased with the selection. At 32, Connery was the right age and had the right physicality to play the character. But Connery was a relatively unknown actor at the time—and one who (gasp!) had come up as an amateur bodybuilder. Fleming had always imagined someone suave, elegant, debonair in the role. Someone like

↑ **From left** Sean Connery in 1962's *Dr. No*, his first outing as James Bond; Connery five years and four films later, in *You Only Live Twice*.

David Niven, not a working-class Scot. Clearly he'd underestimated Connery. Years later he would even admit as much, saying that he couldn't imagine anyone else in the part. Fleming would even rewrite 007's backstory to include a Scottish father.

From the beginning, Connery was a sexier, more swaggering and more ruggedly intense Bond than the one Fleming had envisioned while sitting behind his typewriter. And in the early '60s, the era of JFK and Frank Sinatra's Rat Pack, this made a perfect kind of sense. Yes, Connery's 007 gave off a musky whiff of unpredictability and danger (killing was Bond's business... and during the Cold

War, business was good), but he was also an unrepentant lothario, routinely bedding and often roughing up women without so much as a second thought. Connery was the pre-women's lib Bond.

During Connery's six official films as 007, the plots and villains would change like whack-a-mole targets, but each of his movies mined the same East-West fear as subtext. *Dr. No* arrived in theaters five years after the launch of *Sputnik* and in the midst of the space race with the Soviet Union. And while that film's titular megalomaniac was technically Chinese-German and not Russian, there's a timeliness to his nefarious scheme to foil an American space launch with a terrifying high-tech radio-beam weapon.

With the first Bond sequel, 1963's *From Russia with Love*, it was time to face off more overtly with the era's hammer-and-sickle heavies. Just two years after the rise of the Berlin Wall and one after the Cuban Missile Crisis, the film is a barely disguised metaphor for the mutually assured destruction mind-set of the early '60s. SPECTRE (the Special Executive for Counterintelligence, Terrorism, Revenge and Extortion) is a stand-in for the Communist menace, duping Bond and a Russian-trained Mata Hari (Daniela Bianchi) into stealing a top-secret decoding device. Lotte Lenya's butch Sven-gali, Rosa Klebb, with her dagger-soled shoe, shows just how far our Cold War enemies will go for world domination. SPECTRE might have been a fiction, but moviegoers at the time didn't have to squint very hard to see that it represented the evil that lay on the other side of the Iron Curtain.

Connery would continue to square off with SPECTRE in 1965's *Thunderball* and 1967's *You Only Live Twice*, after it steals nuclear warheads and hijacks a space

capsule, before passing the double-O baton to George Lazenby. But by the time he left the series (before briefly returning again for 1971's *Diamonds Are Forever*) he'd become the Cold War era's savior and superman. Every time he squeezed the trigger of his Walther PPK for Queen and country, he was tilting the fight of us-versus-them more and more toward us.

For all but the most ardent Bond aficionados, Connery's successor, George Lazenby, remains something between a footnote and a punch line—a one-and-done 007 who's little more than a trivia-night answer. But true Bond obsessives know that his sole turn in the tux in 1969's unfairly derided *On Her Majesty's Secret Service* is actually one of the franchise's top-tier entries. A rough-and-tumble Australian commercial model, Lazenby was far from a polished professional actor. He was coarse around the edges, more street-smart than book-smart. During his audition to play Bond, he even punched a stunt coordinator in the face. Bond producer Albert "Cubby" Broccoli was impressed.

Lazenby couldn't sell a dry one-liner with the same ease or confidence as Connery, but his bare-knuckle charisma was a reflection of something else that was simmering in the culture. By the late '60s, in the wake of the Summer of Love, when a younger generation of men became more open about their feelings, here was a brute who was able to show his vulnerable side. In *On Her Majesty's Secret Service*, not only are the mod fashions of the era on parade (dig the frilly, ruffled shirt Bond wears above his kilt while visiting Blofeld's alpine aerie), the secret agent's feelings are too.

On Her Majesty's Secret Service gives us Bond for the Age of Aquarius. He's no hippie, but he is a man





← **Clockwise**
from top Roger
Moore in 1973's
Live and Let Die,
his first as the
secret agent;
Moore in 1979's
Moonraker;
George Lazenby
as 007 in 1969's
*On Her Majesty's
Secret Service*.



IF EACH SUBSEQUENT BOND FILM IS A DIALOGUE WITH WHAT'S GOING ON IN THE WORLD OFFSCREEN, THEN SO TOO IS EACH PASSING OF THE 007 TORCH

who might own a Cat Stevens album or spend a week getting in touch with himself at California's Esalen Institute à la Don Draper. While Connery's 007 tended to treat women with disposable casualness, Lazenby's Bond was more emotionally complex. In the film, yes, he battles SPECTRE. But he also falls in love with Diana Rigg's Contessa Teresa "Tracy" di Vincenzo, whom he marries before she's ultimately taken away from him. It's a deeply moving moment in a series not exactly designed for moving moments. This never happened to the other fellow, indeed.

Following Connery's quickie return engagement in *Diamonds Are Forever*, the Bond brain trust went after an actor who'd always been on their 007 short list. Roger Moore would turn out to be the antithesis to Connery: silky smooth where his predecessor was sandpaper rough; silly where he was serious; light where he was dark. Moore was tailor-made for the Smiley-Face-Decal Me Decade. As the Cold War began to thaw, the franchise struggled to find topical new adversaries, turning to self-parody and camp. It also began to comment on the world more culturally than politically.

During his seven Bond films between 1973 and 1985, Moore

would still tangle with the Russians from time to time—both rogue and state-sponsored. But his run reflected the series' struggle to find a foe with the same real-world resonance. Instead, Moore's sequels try to tap into the zeitgeist in a different way, wrestling with new anxieties (the environment, nuclear disarmament, the microchip industry) while opportunistically piggybacking on other successful movie trends.

Moore's debut, 1973's *Live and Let Die*, for example, isn't so much a straight 007 chapter as it is an awkward cocktail of an old-fashioned globe-trotting espionage and a funky blaxploitation flick. By the time the film opened, there'd been a string of hugely successful, down-and-dirty B-movies that had spoken to America's underserved urban audience (*Sweet Sweetback's Baadasssss Song*, *Shaft* and *Super Fly* among them). The idea of plopping an effete martini-drinking spy in that milieu may not have seemed obvious, but it made sense commercially. In the film, Moore's Bond squares off against Yaphet Kotto's Kananga—a ruthless drug kingpin out to corner the world's heroin trade, something that was destroying America's inner cities at the time.

Exploiting cultural trends was a key element in the Bond playbook

throughout Moore's comparatively lighthearted tenure. And the actor met each new '70s fad with an amused cocked eyebrow and some fanciful new techno gadget from the Q branch. *The Man with the Golden Gun*, released in 1974, borrowed from the post-Bruce Lee kung fu craze, and 1979's *Moonraker* was a craven attempt to cash in on *Star Wars* by sending Bond into space. Even when the Russians did figure into the plot (as in 1977's *The Spy Who Loved Me*), they were no longer our enemies but rather our allies, albeit uneasy ones.

If each subsequent Bond film is a dialogue with what's going on in the world offscreen, then so too is each passing of the 007 torch. Just as Moore was a reaction to Connery, Moore's successor would be a reaction to him. Moore was 57 by the time *A View to a Kill* hit theaters—a long-in-the-tooth, sexist dinosaur Bond who clearly was no longer doing his own onscreen stunt scenes (if he ever had to begin with). At 41, Timothy Dalton seemed to be a relatively youthful shot in the arm. But despite all of his vitality, his 007 seemed to be shaken and stirred into sobriety by the '80s AIDS crisis. In his launchpad chapter, 1987's thinly veiled Iran-Contra allegory *The Living Daylights*, Dalton's Bond is no longer a profligate playboy; he's more chaste—almost to the point of sexlessness. With what was going on in the headlines, it was no longer quite so cool to hop in the sack with anyone you just met at the baccarat table.

In *The Living Daylights*, Bond does return to his topical, Communist-fighting roots, battling a diabolical Russian general and even riding with the Mujahideen in Afghanistan (at the time a western ally against the Russians). But by the time its follow-up, 1989's *Licence to Kill*, arrived, the franchise was back to borrowing from

other successful films (namely the banana-republic drug mechanics of *Scarface*) and flirting with the *National Enquirer*-pitched kitsch of a crooked televangelist played by Wayne Newton. Dalton was a darker and more cynical Bond to be sure, but his 007 would ultimately be too much of a pivot for the character to bear. His run would end after two films.

After a long five-year nap, a new-and-improved Bond was named: Pierce Brosnan. Broccoli had wanted the Irish actor to be Moore's smooth replacement, but Brosnan couldn't get out of his *Remington Steele* contract at the time. Brosnan's hit television show had already proved that he could look

↑ **From top** Timothy Dalton and costar Maryam d'Abo as James Bond and Kara Milovy in 1987's *The Living Daylights*; Pierce Brosnan as 007 in 1995's *GoldenEye*.

dashing in a tuxedo, but how would he fare against the more amorphous and paranoia-fueled late-capitalism threats of the '90s? In 1995's *GoldenEye*, the enemy would be closer to home, coming not from SPECTRE or the East but instead from within, in the form of a tech-savvy former MI6 colleague gone rogue. In 1997's *Tomorrow Never Dies*, the big baddie is a Rupert Murdoch-like media tycoon out to start World War III for no other reason than to goose ratings. And in 1999's *The World Is Not Enough*, Brosnan's 007 gets ensnarled in oil politics. Only in Brosnan's last outing, 2002's *Die Another Day*, did an old-fashioned enemy surface: the North Koreans. But by then





Brosnan was also driving invisible cars and throwing down with villains who lived in ice castles.

Fleming had always described his literary creation as a “blunt instrument.” But that idea seemed to vanish along with Connery. Daniel Craig would mark a return to that cold-and-brutal concept. Craig didn’t possess Brosnan’s purring diction; he was a Bond who spoke with his fists—and they would become pretty bruised. In the aftermath of 9/11, the gloves were now off. And Craig’s Bond became colder, more brutal. There’s a moral ambiguity to the Bond of the 21st century. He operates in the gray zone at an arm’s distance from MI6—not unlike that other free agent, Jason

↑ Daniel Craig as a Bond seeking revenge in 2008’s *Quantum of Solace*.

Bourne, whose close-quarters fight sequences and showstopping action set pieces Craig’s films have unquestionably taken a page from.

More than in any previous period in the double-0 saga, Craig’s installments seem to be an amalgam of those of all of his forerunners, cherry-picking the elements that made each one unique and of his moment. He has Connery’s hard toughness, Lazenby’s haunted romanticism, Moore’s blasé nonchalance, Dalton’s focus and Brosnan’s sex appeal. Even his adversaries are like a greatest-hits collection—the SPECTRE-like organization Quantum, the surprising return of Blofeld (Christoph Waltz) in 2015’s *Spectre*. The more

the world changes, it seems, the more it stays the same.

With *No Time to Die*, Bond is now on the brink of a new era. This will be Craig’s last film as 007, and no one knows yet what will come next. This is true not just of what will transpire onscreen but off it as well. The world outside of the movies seems to be changing faster and cycling more unpredictably than at any moment since Fleming first created his cinema’s most enduring protagonist. We have no clue where the world, or the franchise, is headed. But if Bond’s one-of-a-kind history provides any indication, the one thing that is certain is that whoever plays 007 next will be a hero of his—or her—moment. ●

THE BEST

TOP 12 MOV

FROM **DRAMATIC OPENING MISSIONS** TO **EMOTIONAL, GUT-PUNCHING SCENES**,



↑ Vesper Lynd (Eva Green, left) and Bond (Daniel Craig)

12

THE SHOWER SCENE CASINO ROYALE (2006)

Normally when you hear the words “James Bond shower scene,” your mind might drift to a sax solo and “Oh, James” sexy times. But Daniel Craig’s Bond isn’t that kind of Bond. Especially in his 007 debut, *Casino Royale*, where a hotel-room shower is a setting for something else—absolution for violence. Eva Green’s Vesper Lynd has just witnessed the killing that is Bond’s business, and she’s

rattled. When 007 returns to his room, he finds her sitting in the shower fully clothed trying to wash away what she’s just seen. Bond feels her pain—maybe he even finally feels it himself—as he sits down next to her to comfort her. Bond has never been the most empathetic character, but here’s a great moment when Ian Fleming’s hard-bitten spy revealed his softer side.

11

THE DEATH OF SANCHEZ LICENCE TO KILL (1989)

The Timothy Dalton era isn’t bursting at the seams with iconic moments. Still, the fireball death of Robert Davi’s Latin American drug lord Franz Sanchez in *Licence to Kill* is a standout just for its sheer over-the-top insanity. As Sanchez waves a machete while battling 007 atop a petrol tanker, the film turns into Steven Spielberg’s *Duel* starring Wile E. Coyote. Davi has certainly played some pretty colorful heavies in his career, but none comes close to this one. Like all Bond villains, he talks as he’s about to kill Bond instead of just killing him, thus giving 007 the split-second window he needs to set Sanchez on fire with his lighter.



→ Franz Sanchez (Robert Davi)

OF 007 THE MOMENTS

HERE ARE THE MOMENTS THAT MADE JAMES BOND THE COOLEST AGENT IN MI6. BY CHRIS NASHAWATY



10

**HANDCUFFED
MOTORCYCLE MAYHEM**
TOMORROW NEVER DIES (1997)

By the time Pierce Brosnan took over as 007, the culture had changed. Bond might have limped a bit playing catch-up, but catch up he finally did in *Tomorrow Never Dies*. In the film Michelle Yeoh's Wai Lin is more than just your standard arm-candy female lead in need of saving. She's 007's equal. In the

↑ Bond (Pierce Brosnan) and agent Wai Lin (Michelle Yeoh)

movie's highlight—a bonkers motorcycle chase in which she and 007 (her partner, not protector) are handcuffed together while fleeing media baron Elliot Carver's machine-gunning goons—Yeoh is so quick-thinking and alpha, you're left wondering if Bond would've lived to die another day without her.

9

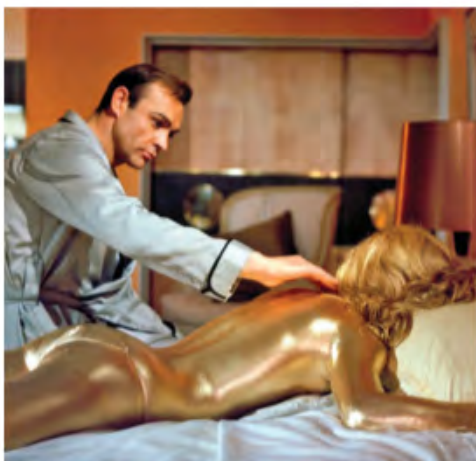
TRACY'S DEATH ON HER MAJESTY'S SECRET SERVICE (1969)

George Lazenby's Bond tenure came and went in an instant, but his outing contains one of the most poignant moments in the series—the death of the spy's new bride. Watching 007 fall in love with Diana Rigg's Contessa Teresa di Vincenzo, the audience knows that the romance is

doomed long before Bond does. Tragedy is inevitable. And yet Lazenby sells his character's existential heartache and loneliness with just the right amount of pathos after Tracy is gunned down by one of Blofeld's thugs. It was the first time we saw Bond reckoning with loss—and it hurt.



↑ Contessa Teresa di Vincenzo (Diana Rigg)



← Bond (Sean Connery) and Jill Masterson (Shirley Eaton)

8

GOLD-PAINTED CORPSE GOLDFINGER (1964)

You don't undermine a bullion-obsessed boss like Auric Goldfinger. Because if you do, chances are you'll end up like Shirley Eaton's Jill Masterson: naked, splayed on a bed covered from head to toe in gold paint and dead from skin suffocation (which, by the way, can't be a quick death). Poor Masterson didn't stick around long enough to get the same precious screen time in this Connery classic as Pussy Galore, but her twisted death tableau gave the franchise what's arguably remained its single most visually striking image.

7

OPENING FIGHT SKYFALL (2012)

The opening moments of *Skyfall* offer a thrilling update. On the outskirts of Istanbul, Daniel Craig's Bond and the newer, more danger-friendly Eve Moneypenny (Naomie Harris) are in hot pursuit of a mercenary named Patrice

(Ola Rapace). With its adrenalized, triple-espresso pacing and top-this practical stunts, this is a Bond film that's making the case right out of the gate to be considered the new gold standard of 21st-century spectacle.



↑ Bond (Craig) takes a swing.

6

TRAIN FIGHT *FROM RUSSIA WITH LOVE* (1963)

Speaking of action scenes set on speeding trains... A little more than a decade before he played the shark-hunting Quint in *Jaws*, Robert Shaw made the most of a smallish role as one of SPECTRE's sadistic henchmen in *From Russia with Love*. In what's arguably the best hand-to-hand fight scene from Bond's '60s period, Shaw's Donald "Red" Grant bruises his knuckles in a brutal, claustrophobically tight brawl with Connery aboard the Orient Express. Windows are smashed, bodies are slammed, chins are kicked, and one of them is garroted to death (guess who?).



↑ Bond (Connery) brawls through a train car.



↑ Bond (Moore) searches for Francisco Scaramanga (Christopher Lee).

5

THE DUEL WITH SCARAMANGA *THE MAN WITH THE GOLDEN GUN* (1974)

As iconic villains go, a million-dollar contract killer with a golden gun, a superfluous third nipple and a groovy island lair off the coast of Thailand has to rank pretty high. And thanks to Christopher Lee, the ruthless Scaramanga is one of the franchise's best. Challenging Moore's Bond to a duel on the beach for possession of the Solex, Scaramanga vanishes into thin air prior to the agreed-upon 20 paces, escaping long enough to face off with 007 in a fun-house shootout that not only nods to Orson Welles's *The Lady from Shanghai* but is also one of the trippiest delights in Double-O history.

4

HONEY RYDER EMERGES FROM THE SURF

DR. NO (1962)

You might have noticed more than one moment from *Dr. No* on this list. It's not because it's such a great film. But it was the first and, as such, features several essential touchstone scenes that would continue to pop up in each subsequent chapter. Take the first appearance of the "Bond Girl." Yes, that phrase is as outdated and retrograde now as the whole notion of a gorgeous damsel who requires saving. Still, Ursula Andress's bikini-clad emergence from the surf (with a dagger strapped around her waist) as Honey Ryder belongs near the top of any list of indelible Bond moments. Throughout the series, it was often imitated but never equaled.



↑ Honey Ryder (Ursula Andress)

3

'NO, MR. BOND. I EXPECT YOU TO DIE!'

GOLDFINGER (1964)

As a rule of thumb, each 007 installment builds to at least one fateful showdown when it seems as if Bond has finally reached the end of his road, where even a well-timed wisecrack won't save him. Still, none is more memorable than the torture scene between Auric Goldfinger and Connery's 007, when our hero is strapped to a table in the Midas-minded villain's lair with a laser aimed at his crown jewels. "Choose your next witticism carefully, Mr. Bond, it may be your last." As the laser starts inching ever-so precariously northward, the squirming 007 asks, "Do you expect me to talk?" To which Goldfinger offers the wonderfully evil one-liner: "No, Mr. Bond, I expect you to die!"



↑ Auric Goldfinger (Gert Fröbe) and Bond

2

PRECREDITS SKI CHASE
THE SPY WHO LOVED ME (1977)

By the time *The Spy Who Loved Me* reached theaters in 1977, Roger Moore was already two films into his run as 007. But the film's showstopping opening would mark the high point of his turn as Bond. After pulling himself away from a horizontal assignation at a cozy mountaintop cabin, 007 is called into action, strapping on his skis and heading downhill pursued by goons with rifles. A hair-raising alpine chase ensues, and just when it looks like Bond has run out of trails, he jumps off a cliff, soaring into the snowy abyss...until he pulls a ripcord, opening a parachute emblazoned with the Union Jack. It's a pure hit of giddy escapism that set a new standard for the franchise's razzle-dazzle precredit sequences.



↑ Bond (Roger Moore) in action.



↑ Bond (Connery) plays a hand.

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'BOND, JAMES BOND'
DR. NO (1962)

This isn't just a defining 007 moment, it's *the* defining 007 moment. And as movie introductions go, it's perfect in every way. Sean Connery, decked out in a natty, slim-fitting tux, is seated at a swank London casino for a high-stakes game of chemin de fer. All eyes are on him—and how could they not be? The sultry Sylvia Trench wants to know who this suave international man of mystery is. Connery's cool-as-the-other-side-of-the-pillow reply is for one the ages: "Bond, James Bond." Cue Monty Norman's slinky, surf-guitar 007 theme. This is the exact moment when a legend was born. As icing, 007 wins the hand...and naturally gets the girl. ●



IAN FLEMING'S NO

THE SCOTTISH ACTOR BROUGHT SWAGGER AND SEXUALITY TO IAN FLEMING'S 'BLUNT INSTRUMENT' AND IMMEDIATELY MADE THE ROLE HIS OWN.

BY CHRIS NASHAWATY



AS FIRST IMPRESSIONS GO, IT REMAINS ONE OF THE MOST ICONIC IN the history of cinema. The year was 1962. The film, *Dr. No*, was the first of Ian Fleming's bestselling novels to be adapted for the big screen. The world, including President John F. Kennedy, had already fallen in love with the suave license-to-kill spy on the page. He was the embodiment of Cold War cool, as lethal with the ladies as he was with his Walther PPK. The actor who had been chosen a year earlier to play him, however, was hardly an obvious choice. Rather he was an unknown 32-year-old bodybuilder turned actor from Edinburgh, the son of a factory worker and a cleaning woman. And from his very first moment onscreen, he would own the role.

That moment comes just eight minutes into the film.

We're in a posh London casino. And at first all we see is a figure from behind in a black dinner jacket seated at a table playing chemin de fer. A knockout in a red evening gown across from him is on a



THE KEY TO CONNERY'S INTERPRETATION OF 007 WAS HIS HIGH-LOW MIX OF SMOOTH SENSUALITY AND BLUNT-INSTRUMENT STREET SMARTS"

losing streak. Before we even see his face, we hear his voice: "I admire your courage..." To which, she replies, "I admire your luck, Mr...?" Now comes our first close-up: He's impossibly handsome, his square chin seems to be chiseled from granite, he lights a cigarette. "Bond... James Bond." A legend had been born.

Who was this man? This Connery... Sean Connery? At the time he was just another jobbing British actor with an undistinguished résumé of blink-and-miss credits to his name. But Bond producers Harry Saltzman and Albert "Cubby" Broccoli saw his relative anonymity as a plus. Yes, he was a bit of a rough diamond with an unmistakable Scottish brogue. And sure, he was miles from David Niven, the man whom Fleming thought should be Bond. But there was something about him—a swagger, a dangerous unpredictability and sexuality.

The story of how Connery nabbed the role of 007 is a classic showbiz tale. According to the legend, Saltzman and Broccoli were unsure about casting Connery until they spied him "striding like a panther" outside their window. Comparing other 007 wannabes with Connery, Broccoli later recalled, was like "comparing a still photograph with a film." Not

everyone was won over, though. Fleming dismissed Connery as an "overgrown stuntman." His assessment was as withering as it was wrong. Later Fleming would even admit as much.

Over the next decade, in Connery's six official 007 films stretching from *Dr. No* to 1971's *Diamonds Are Forever*, he would come to define our image of one of pop culture's most enduring and beloved characters. The key to Connery's interpretation of 007 was his high-low mix of smooth sensuality and blunt-instrument street smarts. Coming first helped too. He was the first Bond to flirt with Moneypenny, order his martini shaken not stirred and hopscotch the globe, tangling with SPECTRE and a series of unhinged megalomaniacs. He was the first to storm an underground volcano lair, electrocute an assassin in a bathtub while quipping, "shocking" and purr innuendo-soaked come-ons to the opposite sex while wearing a white dinner jacket.

Still, even global superstardom can begin to feel like a gilded cage after a while. And by the time Connery appeared in 1967's *You Only Live Twice*, he was chafing at being typecast and threatening to walk. But his retirement from MI6 didn't take. After George Lazenby's



one-and-done turn in 1969's *On Her Majesty's Secret Service*, Connery was lured back into the role for his *Diamonds* swan song, thanks in no small part to a hefty \$1.25 million payday. "I think there was a time when he was bored of being Bond," his fellow 007 Roger Moore told *EW*. "You do five or six of these things and people put a tag on you. It can get rather limiting." After *Diamonds*, Connery famously said, "Never again"... only to eventually go back on that vow too with the 1983 noncanon Bond installment *Never Say Never Again*.



Connery was too talented and too artistically hungry not to find success outside of his Savile Row straitjacket. He had a string of memorable non-Bond roles in the '70s (*Murder on the Orient Express*, *The Man Who Would Be King*) and would even win an Oscar for 1987's *The Untouchables* before becoming an unlikely sexagenarian A-list icon throughout the '90s. But in the years that followed, he was constantly asked to weigh in on his heirs, praising both Timothy Dalton and Pierce Brosnan while calling Daniel Craig, the 007 most

↑ **Clockwise from left** Sean Connery as 007 in 1965's *Thunderball*; a romantic moment with Tatiana Romanova (Daniela Bianchi) in 1963's *From Russia with Love*; Connery's final outing as James Bond in 1971's *Diamonds Are Forever*.

like his, "marvelous in the part.... The danger element, I think he really gets it."

As for his own feelings about Bond, it's only fitting to let Connery himself have the final word. Recalling an incident years ago at his villa in Spain, Connery told *EW* that he was heading upstairs one night when he heard his voice trailing behind him like a ghost from the past. His grandchildren were watching *Goldfinger*. "I sat down with them and watched for a bit," he said. "It was interesting. There was a certain elegance, a

certain assurance to it that was quite comforting. There was a leisureliness that made you not want to rush to the next scene. Of course, I also saw things that could have been improved." It's a lovely story—both touching and tinged with equal measures of pride and regret—a legend looking back on his legacy who's too much of a perfectionist to be entirely satisfied. It's also why Sean Connery was, is and will always be the definitive Bond... James Bond. ●

ADDITIONAL REPORTING > BENJAMIN SVETKEY

BEHIND THE SCENES

ON THE SET WITH 007

For your eyes only: *EW* presents a special collection of candid snapshots that suggest making a Bond film really is as much fun as it looks. BY CLARK COLLIS

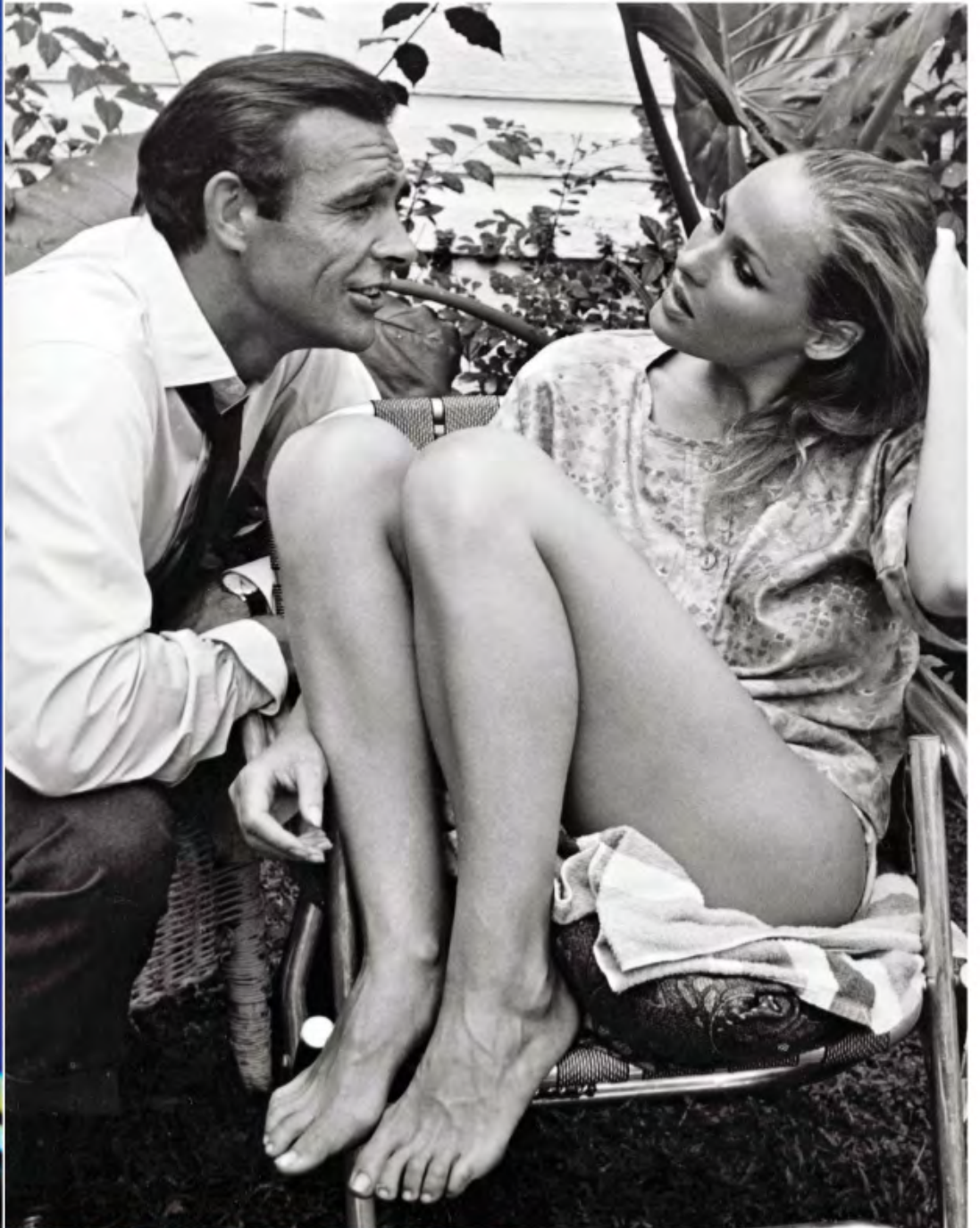
NOTHING BUT THE TRUTH

Makeup artist Paul Rabiger applies gold foundation to Shirley Eaton for her role as doomed Bond Girl Jill Masterson in 1964's *Goldfinger*. Despite an urban myth that Eaton died of asphyxiation during production, the actress survived the shoot.

BLASTING OFF

Most often James Bond can be found behind the wheel of a stylish Aston Martin, but sometimes he can be seen piloting a teeny-weeny flying machine (technically, an autogyro), as Sean Connery did for 1967's *You Only Live Twice*.





SET SECRETS

Connery and Ursula Andress on the set of 1962's *Dr. No*. What became of Andress's now-iconic bikini? "Planet Hollywood bought it somewhere along the line," says Barbara Broccoli, who started producing the films in 1987 with *The Living Daylights*.

STARTING LINEUP

From left: Roger Moore, Britt Ekland, director Guy Hamilton, producer Albert "Cubby" Broccoli and Christopher Lee on the set of 1974's *The Man with the Golden Gun*. The late Broccoli produced all the films in the Bond franchise up to 1989's *Licence to Kill*.



THE NEW BOND

Moore on the set of his inaugural film, 1973's *Live and Let Die*, which was filmed in Louisiana and Jamaica. "Roger was on the set all the time," says Barbara Broccoli. "He didn't really go back to his room or his trailer unless he was changing. Cubby got on extremely well with Roger.

They were really best friends. They'd set up a couple of chairs and a table and play backgammon."

BOATING ADVENTURES

Moore and French actress Carole Bouquet are tied together in preparation for a scene in 1981's *For Your Eyes Only* in which they are dragged through shark-infested waters.





A BAD GUY WITH BITE

Moore faced off against Richard Kiel's metal-mouthed Jaws in 1979's *Moonraker*.



ALL DRESSED UP

George Lazenby, the franchise's only one-movie Bond, suns himself on the set of 1969's *On Her Majesty's Secret Service*. Behind him, the outfit he will wear for his marriage to Contessa Teresa di Vicenzo (Diana Rigg).

MAKING A BET

Director John Glen, assistant director Miguel Gil and Timothy Dalton rehearse a casino-set scene in 1989's *Licence to Kill*. Glen directed a record five Bond films, starting with 1981's *For Your Eyes Only*.



MOTORCYCLE STUNT

The bike-chase jump from 1997's *Tomorrow Never Dies* featuring Pierce Brosnan and Michelle Yeoh was performed by stuntman Jean-Pierre Goy, who doubled for Brosnan, with a dummy in his lap. "He was a phenomenal motorcycle double, but you do worry," says Barbara Broccoli.



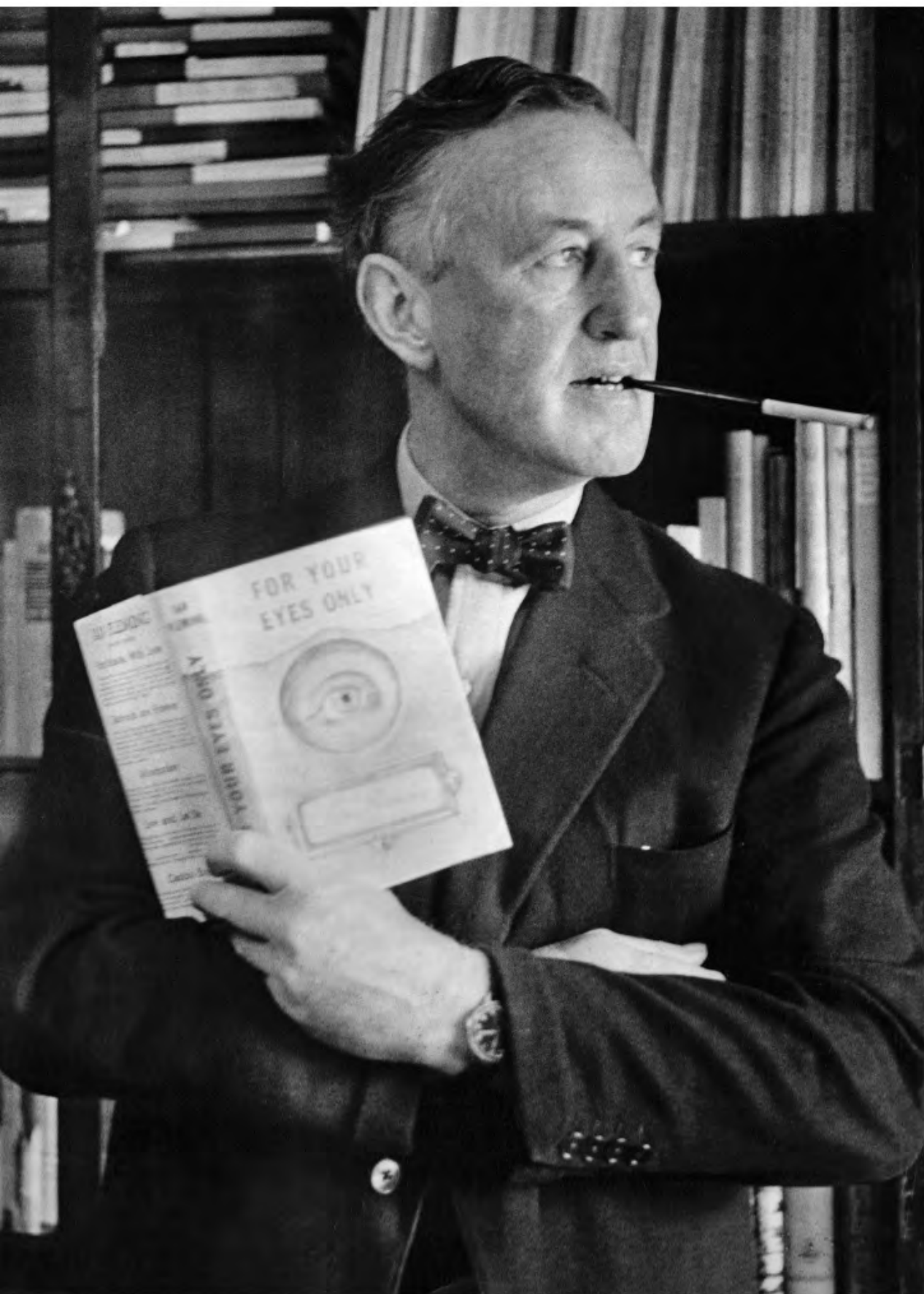


THE CRAIG YEARS

Skyfall found Her Majesty's most deadly secret servant (now played by Daniel Craig) struggling to stay relevant in a post-spy world. "Bond has been rebooted at the end of the movie," director Sam Mendes told EW.

DAME BEHIND THE DESK

Judi Dench (here with Mendes) describes her two-decade run as M, 007's boss, as "absolutely delicious." "In 2013 I was doing a play in London by [*Skyfall* coscreen-writer] John Logan," Dench told EW. "I kept asking him questions all the time, and he got quite irritated. And he finally said, 'Too many questions! This is exactly why I killed you off in *Skyfall*!'"



IAN FLEMING

THE MAN BEHIND BOND

Born into a life of privilege and adventure, the English author channeled many of his own traits into his superspy—and became an immediate literary sensation. BY CHRIS NASHAWATY

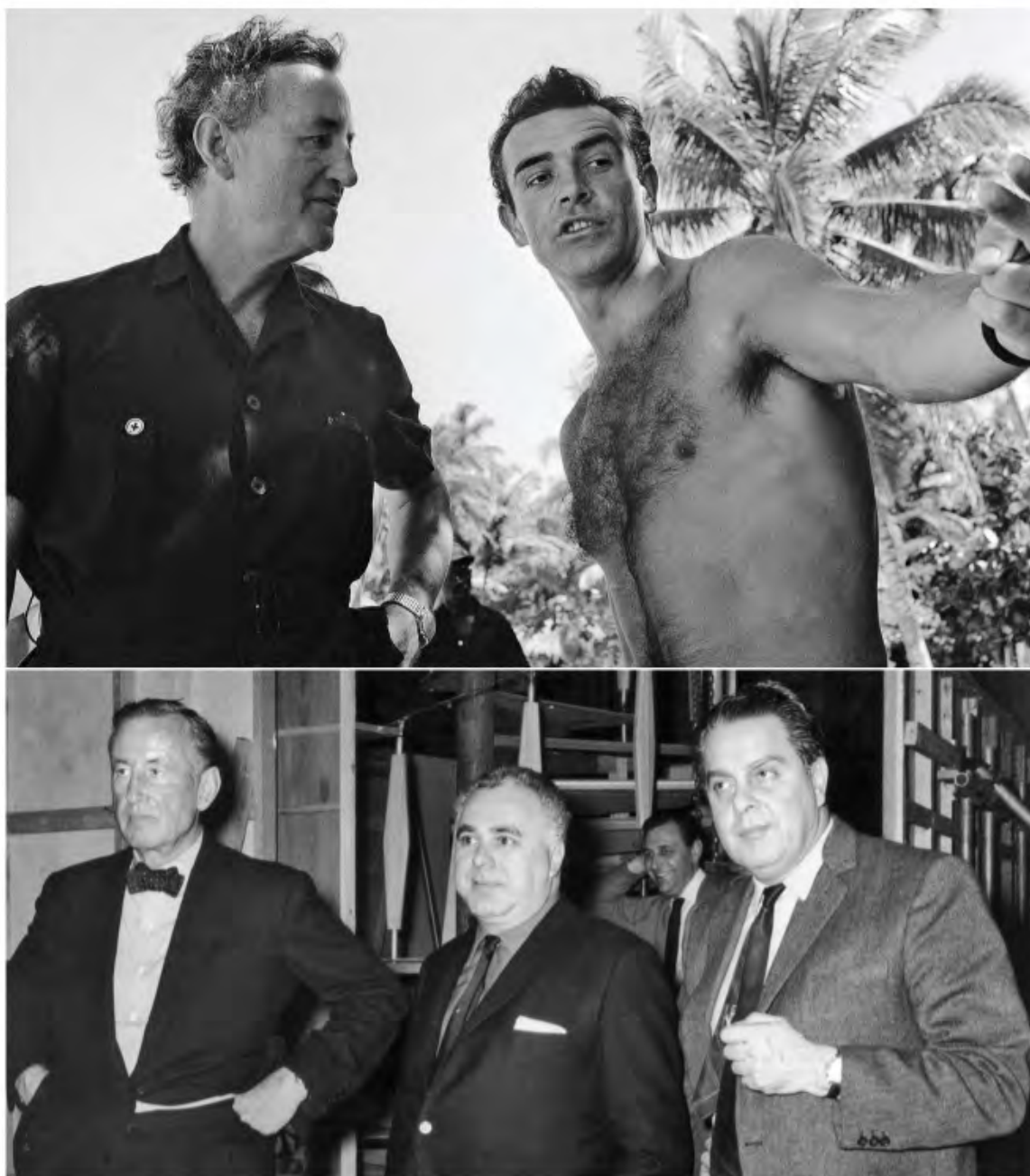
“THE SCENT AND SMOKE AND SWEAT of a casino are nauseating at three in the morning...”

Those were the first words that a 43-year-old former Naval Intelligence officer tapped out on his Royal portable typewriter at his winter home in Jamaica in February 1952. The author's name was Ian Lancaster Fleming. And despite a successful career as a Fleet Street journalist, those evocative words would announce the birth of a literary hero who remains as alive today as he was on that afternoon 68 years ago.

Fleming's debut novel was *Casino Royale*. It would mark the first in what would become a string of adventures about a secret agent that would not only capture the world's imagination but also change Fleming's life. The story came effortlessly to him, perhaps because its creator and his license-to-kill creation were more alike than anyone could have imagined.

Fleming was born into an echelon of British society where money and privilege mixed easily. His father had been a member of parliament who died in WWI, when Ian was just 8. Fleming would attend Eton and Sandhurst, where he came to understand his future alter ego's rarefied milieu. And while his stint in Naval Intelligence during WWII was mostly confined to sitting behind a desk, in his off hours he drank and gambled with the spies and soldier-of-fortune types who risked their lives plying their trade in the shadows. He filed away their adventures for future use.

James Bond arrived fully formed in the pages of that first novel—the nonchalant brutality, the connoisseurship of food and drink, the unflinching loyalty to the Crown. The character's name was lifted from a volume on Fleming's bookshelf—*Field Guide of the Birds of the West Indies* by James Bond.



Arriving in an era when England was still licking its wounds from the devastation of WWII, the novel's appeal lay in its heady aura of male wish fulfillment. Bond's exotic world of martinis, fast cars and faster women was like catnip to British men fantasizing about a life far from the gloom of postwar London.

Casino Royale was an immediate publishing sensation. The first print run sold out in a month, and the reviews were almost universally positive. For the next 12 winters Fleming would return to his Jamaican getaway (an isolated villa he named Goldeneye), where he would write a new James Bond installment, eventually numbering 12 stand-alone novels and two collections of short stories. Each would pour out of him in roughly eight weeks. When the season

↑ **Clockwise from left** Ian Fleming in 1964; on-set with Sean Connery; with Bond film producers Harry Saltzman and Albert "Cubby" Broccoli.



ended, he would return to London, where his eager publisher awaited 007's latest exploits.

Fleming never claimed to be Bond, but he never quite denied it either. "My books are straight pillow-book fantasies of the bang-bang kiss-kiss variety," he said. But there was just as much truth as fiction in them. Like Bond, Fleming had a taste for expensive cars and the latest gadgets. He was also an unrepentant playboy. Through Bond he could live out his fantasies without guilt or consequence.

Although each subsequent Bond story sold better than the previous one, over time the critics began to turn on the 007 formula—or more likely the success Fleming found with it. *New Statesman* critic Paul Johnson described Bond's exploits as the

"mechanical, two-dimensional sex-longings of a frustrated adolescent." But his readers were the ones who mattered. John F. Kennedy listed *From Russia with Love* as one of his favorite books.

In time Hollywood would come calling too in the form of Harry Saltzman and Albert "Cubby" Broccoli, two producers who bought the rights to six of Fleming's novels for \$100,000 apiece (plus 5 percent of the producers' profits). They chose *Dr. No* as the first to adapt for the big screen. As the onscreen Bond turned into a hand-over-fist franchise, sales of Fleming's 007 books snowballed. Fleming even branched out from the genre, writing the children's classic *Chitty-Chitty-Bang-Bang*.

Unlike the seemingly indestructible Bond, however, Fleming's sybaritic lifestyle would eventually catch up with him. In early 1964, while working on a draft of *The Man with the Golden Gun*, Fleming was diagnosed with a severe blockage of the pulmonary artery. A few months later he would die of a heart attack. He was just 56. At the time of his death, Fleming had sold more than 40 million copies of his 007 novels.

And yet Fleming's legacy is greater than he'd ever been given credit for—at least during his lifetime. His 007 novels weren't just disposable yarns targeted at adolescent boys. He created an entire universe around his hero—a universe of deception, politics, sex, luxury, danger, glamour, excitement and violence. In the 12 short years between sitting down to write that first sentence in a mad rush of creativity, he dreamed up an escapist universe where good always triumphs over evil, the hero always gets the girl, and casinos, even when choked in smoke and sweat, are always at their most thrilling at 3 in the morning. ●



GEORGE LAZENBY

HIS MI6 TENURE MIGHT HAVE BEEN BRIEF, BUT THE AUSTRALIAN ACTOR MADE A LASTING IMPRESSION IN ONE OF THE BEST BOND FILMS EVER MADE. BY CHRIS NASHAWATY



SEAN CONNERY PLAYED JAMES BOND SIX TIMES (SEVEN IF YOU count 1983's *Never Say Never Again*). Roger Moore held the role for seven films, Timothy Dalton for two, Pierce Brosnan for four and Daniel Craig for five. Then there's George Lazenby—who famously played Bond only once. That may lead you to believe that he was a double-0-dud. But *On Her Majesty's Secret Service* is now regarded as one of the saga's underrated gems. Not just because of Telly Savalas's turn as übertvillain Ernst Blofeld, the presence of the easy-on-the-eyes Diana Rigg as Bond's true love and the skiing scenes at Schilthorn mountain but also because the film has a depth of character and emotional richness that so many of the other films never explored because they were too busy with gadgets and cheeky one-liners. *EW* caught up with the actor at his L.A. home in 2012 to talk about his brief but memorable moment as 007.



IT'S THE ONLY FILM THAT TREATS HIM LIKE A HUMAN BEING. HE'S NOT A ROBOT KILLER LIKE THE LATEST BOND"

—GEORGE LAZENBY

Is it true you'd never acted before when you were cast as Bond?

GEORGE LAZENBY I was a car salesman. One day a photographer came in and asked if he could take some pictures of me. I thought, "This guy is weird, but I'll do anything to sell a car." So I started modeling. A while later I was playing volleyball in the South of France and heard they were looking for a new James Bond, so I got an English haircut and an English suit made and snuck into the audition.

What was your screen test like?

I had to do a fight scene, and I knocked the guy out. I had only been in real fights. You were supposed to miss by four inches, but I got so excited that I hit him on the chin. I thought, "S---, I'm in trouble now." But they loved it.

Why do you think people have come to embrace *On Her Majesty's Secret Service*?

Because of me! No, it's not me. It's the only film that treats him like a human being. He's not a robot killer like the latest Bond. They offered me millions under the table to do another one, but I thought James Bond was over. *Easy Rider* was the No. 1 movie. Everyone was smoking marijuana, and that was the

furthest thing from a James Bond movie. So I didn't sign the contract. I was badly treated after that. They told the press that I was difficult to handle, so it was hard to find work.

How did you feel about replacing Sean Connery?

What did I have to lose? I did all of my own stunts, and I kept asking the director, "Did the other fellow have to do this?" That's why that line is in the film: "This never happened to the other fellow." It made me so famous that when I went back to Australia, well, let's just say I didn't have any trouble getting laid.

Did you regret not playing Bond again?

Yeah, I regretted it many times. Especially when I had a baby and another one in the pouch, and I was broke. I was living with my mother in Australia.

What do you think of the recent films with Daniel Craig?

He's a fantastic actor, but they're more violent, aren't they? It's the way our society has gone. You can't have someone who's got feelings now. Bond has to be able to shoot someone now and kiss a girl three minutes later. When I did it, it had more heart. ●



→ **Clockwise from top** George Lazenby was just 29 when he donned the mantle of 007 for *On Her Majesty's Secret Service*; with costar Diana Rigg; at the baccarat table.



→ **Clockwise from left**
Valerie Leon,
Gloria Hendry,
Ursula Andress,
Eunice Gayson,
Léa Seydoux,
Martine Beswick,
Teri Hatcher,
Diana Rigg,
Michelle Yeoh,
Jane Seymour,
Rosamund Pike,
Halle Berry,
Honor Blackman,
Maud Adams,
Eva Green and
Kim Basinger



BOND RUN THE

FORGET THE OLD-FASHIONED FEMME FATALE—THE SUPERSPY IS AT HIS MOST COMPELLING WHEN



GIRLS WORLD

SURROUNDED BY **POWERFUL, DYNAMIC WOMEN** (AREN'T WE ALL?). BY MAUREEN RYAN



BOND GIRL.” WHEN YOU HEAR THAT PHRASE, CHANCES are you think of Ursula Andress, rising out of the waves like Venus (if the goddess shopped at a groovy bikini store, that is).

Have you watched *Dr. No* lately? A refresher: Andress’s character, Honey Ryder, is a sexual-assault survivor (she talks about a predatory landlord against whom she took revenge). Her knowledge of local geography is what allows James Bond to survive long enough to defeat the bad guy. And most important, for a decent chunk of the film’s running time, she resists and contradicts Bond when she thinks he doesn’t know what he’s talking about.

Is it a coincidence that the script for 1962’s *Dr. No* was cowritten by a woman? Unfortunately the sample size is small. For more than 50 years Johanna Harwood, who cowrote *Dr. No* and *From Russia with Love*, had been the only woman on the Bond films’ male-writing and directing rosters—that is, until *Fleabag* and *Killing Eve* creator Phoebe Waller-Bridge helped pen 2020’s *No Time to Die*.

With Ian Fleming’s novel, and its mid-century take on

B



women, as its source material, the screen version of *Dr. No* unsurprisingly objectifies Honey, reducing her to a damsel in distress, a disappointing tendency in many Bond films—and, to be fair, many films period, even today. Yet Honey helped establish a dynamic that outlasted the franchise's penchant for giving female characters ridiculous names: She had her own agenda, and it's quite easy to imagine her life would have been just fine had she never met 007. Honey was actually a Bond Woman—and the film is better for it.

It is always helpful, if not delightful, when a Bond villain is both colorful and diabolically smart. Give me an endless array of Ernst

↑ **Clockwise from left** Honey Ryder (Ursula Andress) and Bond (Sean Connery) in 1962's *Dr. No*; Bond (Pierce Brosnan) and Wai Lin (Michelle Yeoh) in 1997's *Tomorrow Never Dies*; Jinx Johnson (Halle Berry) in 2002's *Die Another Day*; Bond (Daniel Craig) and Vesper Lynd (Eva Green) in 2006's *Casino Royale*.

Stavro Blofelds played by scenery-chewing character actors. A less celebrated truth is that the quality of a Bond movie usually rests on whether the women around the superspy are as resourceful, compelling and calculating as 007 himself. Quick, name anything you can remember about *Moonraker*'s Holly Goodhead (Lois Chiles), aside from that juvenile moniker.

Contrast that relationship with the most important one Pierce Brosnan's Bond establishes in *Tomorrow Never Dies*. One of the best things about it is the respect Bond develops for Michelle Yeoh's Col. Wai Lin. Bond's wry but growing admiration is understandable: Anyone who is not impressed by

Yeoh's crisp delivery of dialogue and well-placed kicks should not be trusted.

Even the Roger Moore era has its gems. *The Spy Who Loved Me* is a keeper not just because of its '70s-fabulous clothes but because Bond is both intrigued and frustrated by Russian agent Anya Amasova (Barbara Bach). She uses Bond in a number of ways to further her own goals, and her refreshing lack of deference to 007 gives the film a frisky energy that the blander Roger Moore and Sean Connery outings lack.

Like Amasova, *Die Another Day*'s capable Giacinta "Jinx" Johnson (Halle Berry) and terrifyingly efficient Miranda Frost



THE SUAVE MAN WITH EVERYTHING WANTS WHAT HE THINKS HE CANNOT HAVE—A REAL BOND WITH... A WOMAN WHO GIVES AS GOOD AS SHE GETS”

(Rosamund Pike) bedded Bond because it suited their own covert agendas. Frost sees through Bond, and it's intoxicating when she delivers this brush-off: "I know all about you, 007. Sex for dinner. Death for breakfast. Well, it's not going to work with me."

Why does it matter that Bond Women often resist the 007 allure? It's partly because, like Bond himself, these films could be so damn seductive, and it is easy enough for audiences to be charmed into looking the other way when, for instance, James Bond coerces women into sex—including a number of women he works with. A silly concept: An iceberg submarine? A not-silly question: Is the woman who pilots it in *A View to a Kill* allowed to say no to sex with her powerful, physically imposing superior? And if you really want to have a rage aneurysm, watch the scene in *Goldfinger* in which Connery's Bond slaps a scantily clad woman on the behind and shoos her away so he can get down to "man talk."

Suffice it to say the Bond films' treatment of women is problematic at best. Barbara Broccoli, one of the lead producers of the franchise, and thus the most important Bond Woman of all, agrees. In 2019 she spoke about the #MeToo

movement to the BBC, saying it "has had a huge impact—rightfully, thankfully—on society, and these films should reflect that, as everything we do should." As Daniel Craig said in the same story, "Bond has always adapted for the times."

True. And as is so often the case in reality, it's women who have usually done the hard work of getting the stubborn Bond to evolve.

At least the producers knew better than to give a creepy name to Diana Rigg. Few things in film history are more incandescent than Rigg in 1969's *On Her Majesty's Secret Service*, who gives her character, Contessa Teresa di Vincenzo, an indelible volatility. It's not surprising that George Lazenby's Bond marries Tracy, not if you take it as a given that Bond's bed-hopping (or sex addiction) is a cover for his search for real connection.

That's one of the ironies the franchise is founded upon: The suave man with everything wants what he thinks he can't have—a real bond (pun intended) with an unpredictable, magnificent woman who gives as good as she gets. These kinds of meaty, tantalizing Bond themes—about a man trying to find connection and change, despite his sexist conditioning, as the women around him challenge



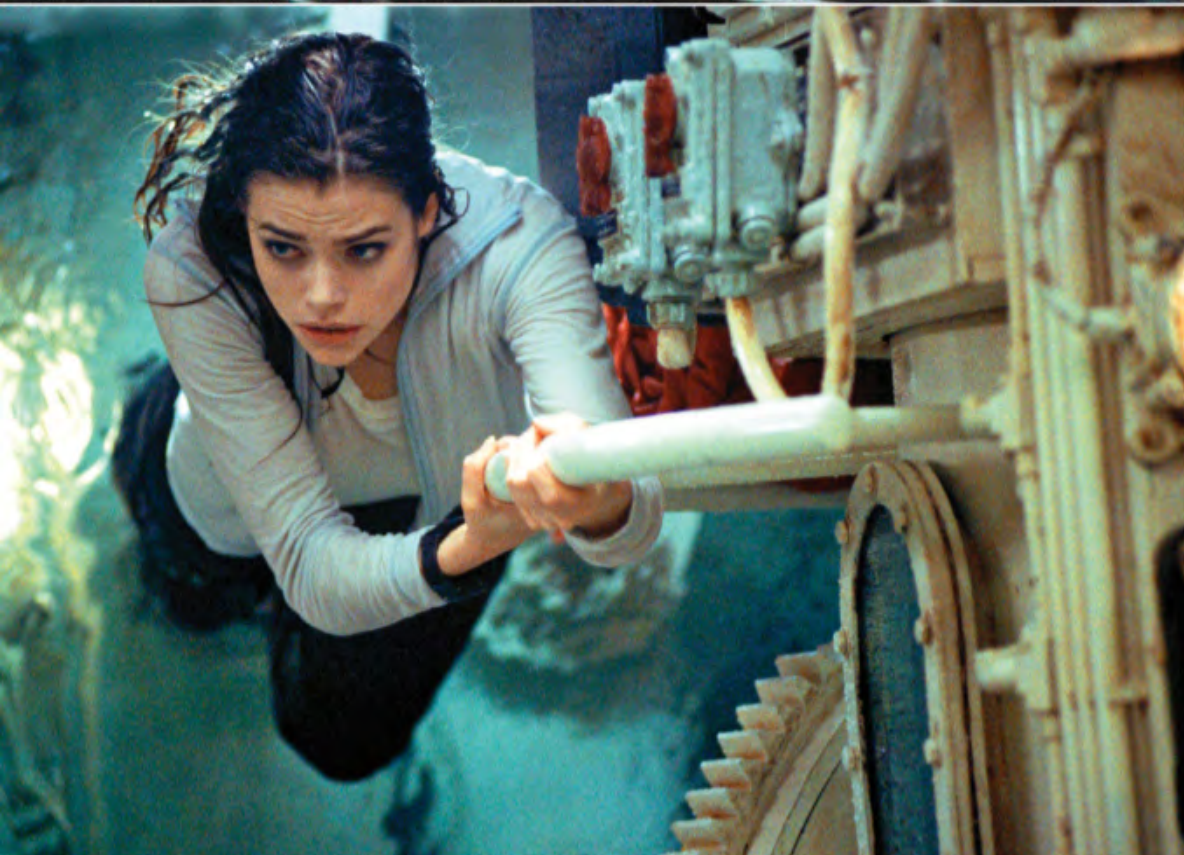
→ **Clockwise from top left** Contessa Teresa di Vincenzo (Diana Rigg) and Bond (George Lazenby) in 1969's *On Her Majesty's Secret Service*; Kara Milovy (Maryam d'Abo) in 1987's *The Living Daylights*; Anya Amasova (Barbara Bach) and Bond (Roger Moore) in 1977's *The Spy Who Loved Me*; Miranda Frost (Rosamund Pike) in 2002's *Die Another Day*.







← **Clockwise from opposite left** Maud Adams as the titular Octopussy in the 1983 film; Domino Petachi (Kim Basinger) and Bond (Sean Connery) in 1983's *Never Say Never Again*; Dr. Christmas Jones (Denise Richards) in 1999's *The World Is Not Enough*; Bond (Daniel Craig) and Dr. Madeleine Swann (Léa Seydoux) in 2015's *Spectre*.



his expectations—rev into high gear during the Craig era. *Casino Royale* is a classic, not least because the sizzling chemistry Craig has with Eva Green's Vesper Lynd could be detected from outer space.

But there's more to the film than their sparkling banter. When Bond is tortured by Le Chiffre (Mads Mikkelsen), the spy's face displays real terror—fear not just for himself but for Vesper, who's also been kidnapped. He cares deeply about her—a fact many people around him comment on, even when he tries to deny his feelings. Craig's Bond not only can love but needs to love and be loved—if he's going to remain human, that is.

With Vesper and Dr. Madeleine Swann (Léa Seydoux), who was introduced in *Spectre*, Bond lets his guard down and lives to tell the tale, even if Vesper doesn't—RIP to a real one. When Judi Dench's M was alive, Bond traversed his most painful memories with her, and thanks to Dench's and Daniel Craig's performances, those sequences in *Skyfall* were riveting.

It's kind of incredible that it took the Bond films decades to crack this code: When a witty, resourceful, damaged man displays vulnerability and compassion, it's not only dramatically interesting but super-hot. Better late than never! At least, thanks to the influence of certain Bond Women, we know that change is possible, even for one of the oldest film franchises around.

Did anyone ever think that the Bond of *Dr. No* would eventually report to a female M? (Sorry to these men, but Dench was the GOAT in that role.) It's encouraging too that *Fleabag* and *Killing Eve* writer Phoebe Waller-Bridge will bring her tart, feminist vision to the franchise. A woman in the director's chair remains Bond's unshattered glass ceiling. Never say never. ●



ROGER MOORE

STARRING IN SEVEN MEMORABLE JAMES BOND ADVENTURES, THE RAKISH ENGLISH ACTOR TURNED A RAISED EYEBROW INTO AN ART FORM—AND CHARMED A GENERATION.

BY CHRIS NASHAWATY



FITTINGLY, ROGER MOORE MET BOND MOVIE producers Harry Saltzman and Cubby Broccoli while gambling in a London casino—and yes, they did play chemin de fer. “My game of choice was craps,” the English actor told *EW*. “I love rolling dice. *But* I was very unwise to do all that gambling. It was expensive.” By that time, however, Moore could afford to indulge in a game of chance here and there. He had already found worldwide fame as Simon Templar, the enigmatic hero of *The Saint*, the British TV classic that ran from 1962 to 1969. The role allowed him to play to his suave, seductive strengths—it was a world away from his working-class roots and his early days as a model in toothpaste advertisements and a contract player at MGM in the ’50s.

When the producers called Moore with an offer to play Bond in the wake of the departure of George Lazenby, they asked him to lose weight and trim his hair, which he’d grown long for the ABC TV series *The Persuaders!* “I started working out like bloody mad and starving and getting my hair cut,” Moore told *EW*. “I finished up saying, ‘Couldn’t you get a thin, bald man to start with?’”

He brought his trademark wit and humor to all seven Bond films in which he starred: *Live and Let Die*, *The Man with the Golden Gun*, *The Spy Who Loved Me*, *Moonraker*, *For Your Eyes Only*, *Octopussy* and *A View to a Kill*. He was always lethal from 10 paces, armed with nothing more than a cocked eyebrow and a saucy bon mot, an approach well suited to plots that were often needlessly



PEOPLE ARE ALWAYS READING THINGS INTO THE FILMS. BUT WE SET OUT TO MAKE ENTERTAINMENT”

—ROGER MOORE

byzantine and downright absurd (the outer space love story involving Jaws in *Moonraker* comes to mind). In *Live and Let Die*, he gets entangled in Caribbean voodoo. In *For Your Eyes Only*, he’s chased down the Italian Alps by Aryans on motorcycles—Aryans on motorcycles! Cheese, yes. But served up with just the right amount of ham, thanks to Moore.

After Bond, Moore made a number of screen appearances (he played a Blofeld-like super-chief in 1997’s *Spice World* and had a role as director of the evil SD-9 in an episode of *Alias* in 2002). But he remained active as a goodwill ambassador for the United Nations and lived with his fourth wife, Kristina Tholstrup, in homes in Monaco and Crans-Montana, Switzerland. He spent his later years writing his autobiography, *My Word Is My Bond*, published in 2008. That same year, *EW* chatted with Moore over lunch about his favorite Bond memories.

When people think about James Bond, they think about martinis and smoking jackets and Aston Martins. But your background wasn’t anything like that, was it?

ROGER MOORE I was a policeman’s son from South London. I was the only child; I never had to wear my sister’s frocks. My parents were very young. I had a

great childhood, but there certainly weren’t Aston Martins.

You mention that you heard you were on the short list when they were casting Bond the first time around.

That’s what they told me, at least. But that’s what they said *after* I did it. They also said I was Ian Fleming’s first choice. But Ian Fleming didn’t know me from ****! He wanted Cary Grant or David Niven. He was very happy when he got to see the results of Sean [Connery] as Bond. He was a businessman.

When you took over the role, how did you approach putting your own stamp on the character?

I tried to find out what Bond was all about, but you can’t tell much from the books. There’s the line that says, “He didn’t take pleasure in killing, but took pride in doing it well.” So that’s what I did. But the other side of me was saying, “This is a famous spy—everyone knows his name, and every bartender in the world knows he likes martinis shaken, not stirred. Come on, it’s all a big joke!” So, most of the time I played it tongue-in-cheek.

I guess that’s your trademark.

The one thing [director] Guy Hamilton wanted was for me not



to say anything that was absolutely identified as Sean, such as “A martini shaken, not stirred.” Or “The name’s Bond, James Bond.” I thought about saying it with a Scottish accent. [Laughs]

And you received some criticism for playing the role too lightly. Did that bother you?

To be associated with success is absolutely wonderful. If my first one, *Live and Let Die*, had not been a hit, people might have



said, “Oh, he was the poor fellow who only made one,” which is unfortunately what they say about George [Lazenby].

You played the role longer than any other actor but left the franchise after 1985’s *A View to a Kill*. Why?

It had been on my mind for a long time. I became very conscious that I was getting long in the tooth to play the great lover. Not that I ever needed Viagra. I was 57 in the last one. You can

↑ **Clockwise from left** Roger Moore as James Bond in 1985’s *A View to a Kill*, his final outing as the agent; Moore dishing up justice in 1977’s *The Spy Who Loved Me*; 007 and the eponymous Octopussy (Maud Adams, in her second Bond outing).

see I was getting a little scraggy around the neck.

Any opinions on other Bonds?

I’ve seen Daniel’s *Casino Royale*, and I thought it was bloody good! I saw bits of the Timothy Dalton ones, and I saw one of Pierce’s, and I thought that was a bit phantasmagoric—invisible cars! They went too far... they haven’t made many mistakes with the Bond franchise. They’re clever enough to sense a trend.

And the trend right now is for hard, gritty Bond.

How do you think your Bond films reflected their time?

People are always reading things into the films. But we set out to make entertainment. There’s no hidden agenda. They’re just “Wham-bam-thank-you-ma’am, here comes a pretty girl, there goes a car chase, let’s shoot a helicopter down.” That’s as deep as they got. ●



BOND'S GRE *THE ULTIMATE*

NO 007 FLICK IS COMPLETE WITHOUT AN **AWESOME THEME SONG**—HERE, THE



← **Clockwise from far left**
Tom Jones, Tina Turner, Madonna, Sheena Easton, Shirley Bassey, Paul McCartney, Nancy Sinatra, Carly Simon, Sam Smith, Lulu, Alicia Keys, Jack White, Adele, Gladys Knight, Sheryl Crow and Shirley Manson

ATEST HITS

MUSIC GUIDE

INSIDE STORY ON ALL THE **BEST TRACKS**. BY ANDREW ESSEX AND CHRISTOPHER ROSEN

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THE JOHN BARRY & ORCHESTRA

performance of composer Monty Norman's James Bond theme is built on what might be the best-known guitar riff in cinematic history—but it almost didn't even happen. As the story goes, producers Albert Broccoli and Harry Saltzman enlisted Barry to help complete Norman's score for 1962's *Dr. No*, at which point Barry collaborated with a 25-year-old studio guitarist named Vic Flick to give what would become the "James Bond Theme" its iconic motif. The last-minute scramble worked: Twenty-five films and 58 years later, the 007 theme remains instantly recognizable and absolutely unforgettable.

Music is as important to the James Bond franchise as shaken martinis. The notion of the Bond theme—a title track performed by a popular artist of the era—started with a bang: Shirley Bassey's legendary "Goldfinger," a brassy smash that played over the opening credits of 1964's *Goldfinger* and gave Bond films a template to follow to this day. Sometimes the marriage of performer and Bond resulted in a song that exploded in the cultural consciousness beyond the film itself: Paul McCartney and Wings' title track for 1973's *Live and Let Die* hit No. 2 on the U.S. charts, while Duran Duran's "A View to a Kill" from the 1985 film reached No. 1, making it the only Bond theme to accomplish that feat.

Bond has attracted singers from all backgrounds and styles: A-ha

performed the theme to 1987's *The Living Daylights*, Madonna sang the theme to 2002's *Die Another Day*, and, in what might be one of the most unexpected collaborations in history, Jack White and Alicia Keys teamed up for 2008's *Quantum of Solace*. It's this history that breakout star Billie Eilish steps into for the 25th Bond film, *No Time to Die*, which marks Daniel Craig's final appearance as 007. At 18, Eilish is the youngest singer ever to tackle the Bond theme, four years younger than Sheena Easton was when

↑ Composer John Barry in 1967, the year he won his first Oscar (for the film *Born Free*).

Easton recorded the title track for 1981's *For Your Eyes Only*. "James Bond is the coolest film franchise ever to exist," Eilish, who was born the year before 2002's *Die Another Day* was released, said about being hired for *No Time to Die*.

With a musical legacy like this, is it any wonder she feels so strongly? Ahead, we comb through the archives to hear from the towering talents who contributed to Bond's indelible musical past—including Barry himself, who died in 2011 at the age of 77.



Goldfinger 1964**"Goldfinger" by Shirley Bassey**

Cowritten by the Q of Bond music, Barry, it turned Bassey (then a cabaret singer) into an international star and reached No. 8 on the U.S. charts.

JOHN BARRY "This worked because we were singing about a villain in a very positive way, and Shirley Bassey had the Bond attitude. It's comic-strip stuff, and she gave it all the conviction in the world."

VIC FLICK "Shirley came into the studio in this very tight dress and stood in the vocal booth. I remember her saying 'Oh, I'm so damn constricted.' She had to loosen an undergarment to accommodate those high notes."

**Thunderball** 1965**"Thunderball" by Tom Jones**

Peaked at No. 25 on the *Billboard* charts.

LESLIE BRICUSSE (lyricist) "After the success of *Goldfinger*, [producers] Cubby Broccoli and Harry Saltzman wanted the *Thunderball* song to be called 'Mr. Kiss-Kiss-Bang-Bang'—that was Bond's name in Japan. He was a big hero there. So John and I wrote 'Mr. Kiss-Kiss-Bang-Bang,' and Dionne Warwick made the most sensational recording of it."

BARRY "Two or three weeks before the movie opened, I got the call from Broccoli and Saltzman. United Artists had said, 'Look, we've already had one movie title in a song, and it's a big thing on the radio. "Mr.

→ Singer Nancy Sinatra in 1967.

Kiss-Kiss-Bang-Bang" is not going to do that for us."

FLICK "At the time, Tom Jones had 'What's New Pussycat?'

He was an exciting bloke—very Bond. So John rang him up."

TOM JONES "When John Barry called about the Bond thing, I said, 'Great!' In those days that was it as far as movies were concerned."

You Only Live Twice 1967**"You Only Live Twice"**

by Nancy Sinatra

Reached No. 44 on the U.S. charts.

BRICUSSE "By then I'd moved to Hollywood to work on other movies. I remember writing the song in Kirk Douglas's Palm Springs house. It was one of the great moments of my life, that I should be in Spartacus's living room, writing for James Bond."

BARRY "I'd found a young black girl that I wanted for 'You Only Live Twice,' but Nancy Sinatra was hot with 'These Boots Are Made for Walkin',' and they didn't want to know about the young black girl—whose name was Aretha Franklin."

NANCY SINATRA "I grew up knowing Cubby Broccoli, since he was close to my dad. I remember being very excited when he asked me, and very nervous."

On Her Majesty's Secret Service 1969**"We Have All the Time in the World" by Louis Armstrong**

Sean Connery's departure wasn't the only change in Bond's world. This tune (written by Barry and Burt Bacharach collaborator Hal David) broke from the formula of the past three films and was





played during the first 35 minutes of the movie.

BARRY “‘We’ve got all the time in the world’ is the last line Bond speaks in Fleming’s book *On Her Majesty’s Secret Service*. I thought the idea of Armstrong—who was quite old then—singing ‘We Have All the Time in the World’ was a nice ironic twist.”

Diamonds Are Forever 1971

“Diamonds Are Forever”

by Shirley Bassey

Peaked on U.S. charts at No. 57. Marked the return of Connery, *Goldfinger* director Guy Hamilton, Bassey and the big opening-credit title tune. The formula would never change again.

BARRY “We recorded at England’s EMI studios in Abbey Road, same as the Beatles. The studio had an unbelievable natural echo chamber, which made Shirley’s sound even bigger.... I don’t remember what anyone was wearing, but the recording

engineers had on white lab coats. They looked like Bond villains.”



Live and Let Die 1973

“Live and Let Die” by Paul McCartney and Wings

John Barry left the series for the first time. Beatles producer George Martin took over. “Live and Let Die” charted at No. 2. First Bond Oscar nomination for Best Song (lost to Marvin Hamlisch’s “The Way We Were,” which was sung by Barbra Streisand).

SIR GEORGE MARTIN “McCartney loved the title and started writing while the movie was shooting. After I orchestrated it, [producer] Harry Saltzman flew me down to

↑ Shirley Bassey on *The Heart of Show Business* in 1967.

Jamaica. He started saying, ‘This is great. Who do you think we should get to do it? What about Thelma Houston?’ I had to tell him, unless they took Paul, they wouldn’t get the song.”

MICHAEL G. WILSON “Cubby felt we should try for female vocalists. That’s what works with our titles. But Paul was pretty special.”



The Man with the Golden Gun 1974

“The Man with the Golden Gun” by Lulu

No U.S. chart position, despite Lulu’s previous movie hit “To Sir, with Love.” One of the Bond themes’ biggest flops, says Bond

scholar Danny Biederman:

“The series was losing steam, and so was the songwriting.”

LULU “The only proper way to do a Bond theme was as a Shirley Bassey impression. They wanted that ‘He has a POW...ER...FUL WEAPON!’ type of thing [laughs]. That’s not normally how I sing. When I listen to it now, I think, ‘God, it doesn’t even sound like me—or Shirley. It’s more like Ethel Merman.’”

The Spy Who Loved Me 1977

“Nobody Does It Better”

by Carly Simon

John Barry, who had returned to the series, left again. Marvin Hamlisch took over. No. 2 U.S. hit; Oscar nom for Best Song (“You Light Up My Life” won).

MARVIN HAMLISCH “I’d never met [Carly Simon], but for some reason the song made me think of her. And the Bond people made it clear they wanted a woman.”

CARLY SIMON “Marvin called to say, ‘I have this song for the new Bond movie. Can I come over and play it for you?’... That day I had a meeting with a new attorney. When the

doorbell rang, I thought it was the lawyer and offered him coffee. While I was making it, the guy sits down and starts playing my piano. I remember thinking, ‘Gee, this lawyer is awfully comfortable.’”

Moonraker 1979

“Moonraker” by Shirley Bassey

John Barry returned once more. First Bond theme to flirt with disco; Bassey recorded her last theme.

BARRY “It was a coincidence. On ‘Moonraker’ we had someone else—Johnny Mathis—and it didn’t work out. I actually bumped into Shirley in New York. I’d been walking through the streets thinking, ‘Who are we going to get?’ And there was Shirley. I didn’t know she was in town. And I said, ‘Oh my God, do you want to do another Bond song?’ It was quite peculiar.”

For Your Eyes Only 1981

“For Your Eyes Only”

by Sheena Easton

Easton riding U.S. charts with “Morning Train”; “Eyes” was a No. 4 U.S. hit, earning an Oscar

nomination for Best Song (lost to “Arthur’s Theme”). Bill Conti (*Rocky*) took over scoring.

SHEENA EASTON “When we were cutting the vocal, I made Cubby and the film guys sit outside. I was 22, terrified. I wouldn’t have the balls to do that now.”

WILSON “Sheena was the first performer to ever appear in the title sequence. I think people are under the impression she’s naked.”

EASTON “I actually had a white bath towel wrapped around me. They shot from the cleavage up. I got this incredible reputation. I even got calls from a couple of the girlie magazines.”



Octopussy 1983

“All Time High” by Rita Coolidge

First Bond soundtrack on CD and the third time the movie title was not part of the song—for obvious reasons.

BARRY “By this time, using the title in the lyric was something of a requirement. But what are you going to do with ‘Octopussy’? I mean... Jesus.”

RITA COOLIDGE “At the British opening of the film, Princess Diana came over to me and whispered, ‘I do hope you’ve been paid.’ I remember wondering if it was a British thing or something about working with James Bond. I still don’t know what she meant.”

A View to a Kill 1985

“A View to a Kill” by Duran Duran

First Bond theme to hit No. 1; first Bond music video.

↓ Grace Jones and Tanya Roberts with Duran in 1985.



NICK RHODES (Duran Duran keyboardist) “[Bass player] John Taylor and I were at a party with Cubby. We accosted him and told him in no uncertain terms that we were the right people for the job. He agreed.”

BARRY “We were in the studio for several weeks. That’s how they wrote—in the studio. It was horrible.”

WILSON “We shot the video on the Eiffel Tower. I remember thinking how unique and fun it was. Now it’s obligatory.”



The Living Daylights 1987
“The Living Daylights” by A-ha
007 went new wave with the group behind “Take On Me.”

BRIAN LANE (A-ha manager) “The band’s always been a bit perplexed how John Barry’s name got on the songwriting credits.”

JOHN BARRY “Since *Goldfinger* I’d always used thematic material from the score in the song; A-ha wasn’t very happy about that.”

Licence to Kill 1989
“Licence to Kill” by Gladys Knight
John Barry retired. Michael Kamen, who’d scored *Lethal Weapon* and *Die Hard*, took over. Kamen rerecorded the Bond theme with Vic Flick and Eric Clapton, but it was never used.
MICHAEL KAMEN “At the time, I was very much the flavor of the month. This was after *Lethal Weapon*, and they decided I was the action-film guy—even though my mother didn’t let me play with

guns or read comic books.”
GLADYS KNIGHT “I don’t know if I’d do it again today. I’d do the project; it’s just that particular thought [of a ‘license to kill’]. That bothered me for a long time. I don’t advocate violence. Even though it’s playacting, life’s just too precious to me.”

GoldenEye 1995

“GoldenEye” by Tina Turner

Title song written by U2’s Bono and the Edge; score by avant-garde composer Eric Serra.

TINA TURNER “Bono and the Edge are neighbors of mine in the South of France. They came over, and Edge played the song on my piano. Bono wanted to write the song ‘cause he spent his honeymoon at Ian Fleming’s house in Jamaica, which is called Goldeneye.”

Tomorrow Never Dies 1997

“Tomorrow Never Dies”

by Sheryl Crow

John Barry protégé David Arnold took over; was a Golden

Globe award nominee for Best Original Song.

DAVID ARNOLD “I’d already done *Stargate* and *Independence Day*, but there’s nothing quite like Bond.”

SHERYL CROW “They don’t give you a script or let you see anything. And you have to use their title. But it gives you carte blanche to do something atypical without being criticized for taking a new direction.”



The World Is Not Enough 1999

“The World Is Not Enough”

by Garbage

David Arnold continued as the John Barry of the late ’90s. The song went to Garbage, despite an English tabloid report—erroneous,

↓ Tina Turner at her Moscow concert in 1995.





said the Bond camp—that Spice Girl Mel C. was up for the job.

ARNOLD “I met [Garbage singer] Shirley [Manson] at a Starbucks in London. We had buckets of coffee, and I asked if she wanted to do it.”

SHIRLEY MANSON “We were of course gutted that we weren’t able to get a stab at writing the song, but we loved what David wrote.”



Skyfall 2012

“Skyfall” by Adele

Seeking “the modern answer to Shirley Bassey,” Bond producer

↑ Sam Smith performing in Wales in 2018.

Barbara Broccoli immediately landed on the superstar English vocalist. Adele partnered with producer/co-songwriter Paul Epworth to record a classically seductive Bond anthem that incorporates elements of Monty Norman’s famed theme; recorded in just two studio sessions, the song netted Adele and Epworth a Best Original Song Oscar.

ADELE “Normally I go to him with an idea, and [Paul has] an idea ready for me as well, and normally we just kind of throw them at each other,” the singer said backstage after winning the Academy Award. “I find [it important], really, to be really honest with whoever you’re working with or whoever you’re collaborating with.”

BARBARA BROCCOLI “No one has the dynamic vocal sense she does.”

Spectre 2015

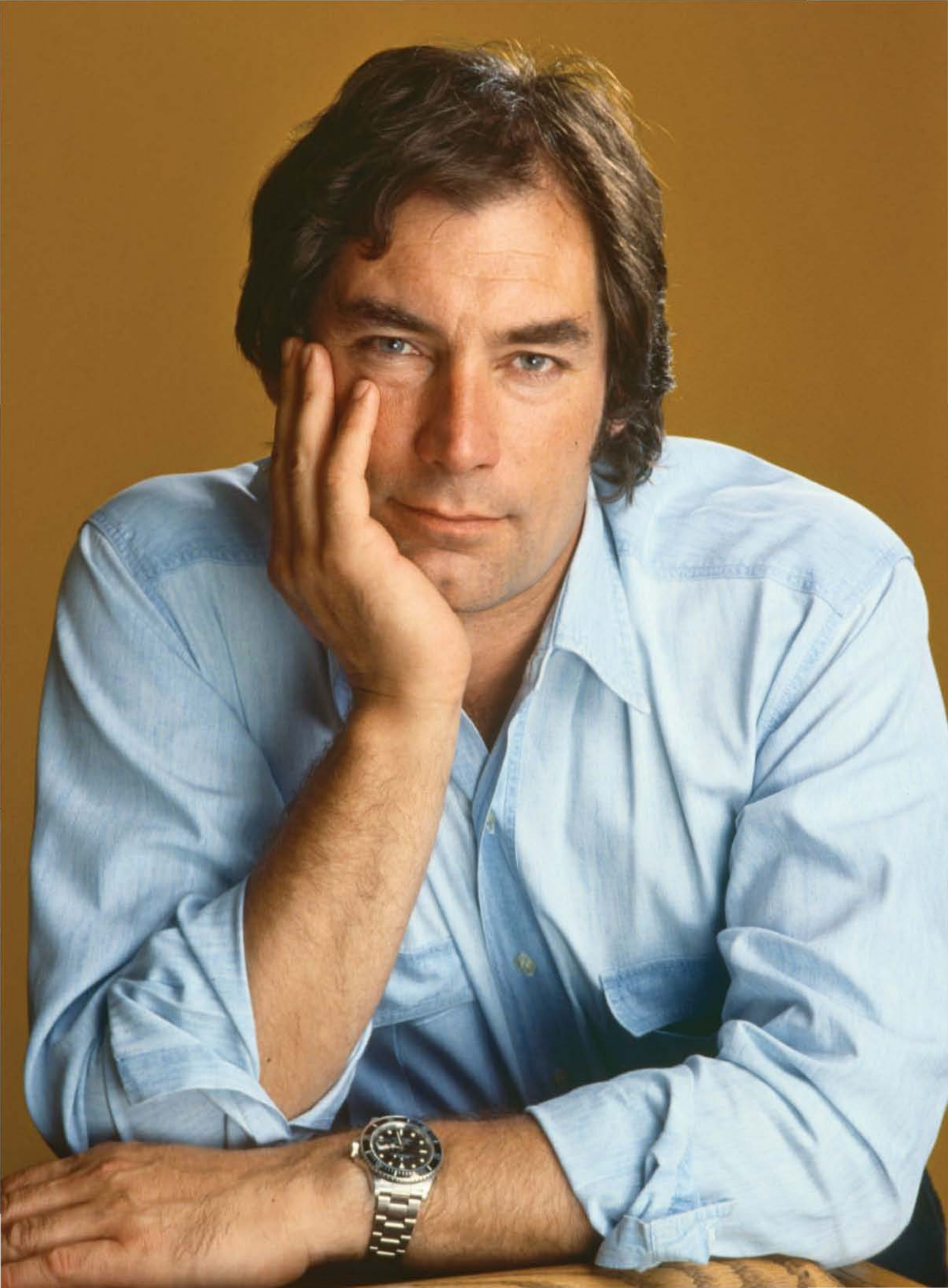
“Writing’s on the Wall”

by Sam Smith

Then just 23 years old, award-winning crooner Smith became the first British male solo artist to sing the Bond theme since Tom Jones. Smith cowrote the melancholy ballad with songwriter and producer Jimmy Napes, and he sought to bring vulnerability to the track, which, like “Skyfall,” won the Academy Award for Best Original Song.

SAM SMITH “I wanted to bring out something timelessly classic that works with the film.... This is a James Bond song, and it’s the first time I’ve had to play almost a little bit of a character.”

BARBARA BROCCOLI “It’s really important that you have a song that matches the feeling and the tone of the film, and Sam Smith, we couldn’t have picked anybody better.” ●



TIMOTHY DALTON

LICENSE TO KILL, INDEED. DALTON PLAYED BOND AS GRITTY, INTENSE AND BRUTAL, A BACK-TO-BASICS APPROACH THAT RECALLED SEAN CONNERY'S HEYDAY. BY CHRISTOPHER ROSEN



IN THE OPENING SCENE OF *THE LIVING DAYLIGHTS*, NEW JAMES Bond star Timothy Dalton is just another face among a group of Double-0 agents participating in a training exercise gone wrong. It's a fitting and almost meta first appearance for Dalton, who took over the iconic role not just from Roger Moore but from future 007 star Pierce Brosnan. *The Remington Steele* actor was famously almost cast as Bond for the 1987 film before NBC decided to bring the spy drama back for another season, leaving Brosnan locked into a role he didn't want ("Take This Job and Shove It" read the headline on a *People* cover story about Brosnan in August 1986). After Dalton's two Bond appearances, Brosnan would finally take over for a lengthy run of hits.

But to only remember Dalton as a franchise middleman is a huge disservice to an actor of his caliber and his version of Bond, which helped create a template of grounded authenticity used by Daniel Craig to blockbuster success over the last 14 years.

"He plays Bond close to Sean Connery," *The Living Daylights*





← **Clockwise**
from top Lupe
Lamora (Talisa
Soto) and
Bond (Timothy
Dalton) in 1989's
Licence to Kill;
Linda (Kell Tyler)
and Bond in
1987's *The Liv-
ing Daylights*; a
tender moment
with Kara Milovy
(Maryam d'Abo).



I CALL TIMOTHY DALTON THE FATHER OF DANIEL CRAIG.... TIMOTHY GAVE BOND THAT EDGE"

—ROBERT DAVI (BOND VILLAIN FRANK SANCHEZ)

star Maryam d'Abo, who played Bond Girl Kara Milovy, a renowned cellist and the girlfriend of a crooked Russian general (Jeroen Krabbé), once said. "He's very physical, charming and attractive."

Those attributes put Dalton in stark contrast with Moore, his predecessor, who was 57 by the time he hung up Bond's Walther PPK and relied more on his wit than his hand-to-hand combat skills. Dalton was 40 when he was cast as Bond, and both *The Living Daylights* and *Licence to Kill* play up the actor's physicality and the brutality of Bond himself.

"He made Bond much more serious, gritty and intense," actress Carey Lowell, who starred opposite Dalton in *Licence to Kill*, once said of Dalton. Never was that more apparent than in *Licence to Kill*, a controversial entry in the Bond franchise at the time because of its often shocking violence. Early in the film, a crooked law enforcement official is literally fed to the sharks as Bond watches; later a henchman played by a young Benicio Del Toro is shredded from the feet up. Needless to say, *Licence to Kill* was the first to receive a PG-13 rating by the Motion Picture Association of America.

The 007 presented in *Licence to Kill* is relentless, fierce, fearless and fueled by revenge after his American espionage pal Felix Leiter is

seriously injured by a ruthless drug lord (Robert Davi) who also has Leiter's bride killed. Halfway through the film, Bond even resigns from his MI6 position, an act of defiance more suitable for the modern-era Bond movies led by Craig than the series' prior installments.

"I call Timothy Dalton the father of Daniel Craig," Davi told *The Daily Telegraph* in a June 2019 interview. "Like [author Ian] Fleming said, Bond's not necessarily a good guy. Timothy gave Bond that edge."

Despite Dalton's compelling take on the character, which co-producer Michael Wilson cited as making Bond "deeper, more introspective," *Licence to Kill* was his final appearance as 007. A legal dispute between MGM and EON Productions forced a third film with Dalton as Bond into development hell; by the time the issue had been cleared up, several years had passed and Brosnan would pick up the mantle. In the time since, Dalton has worked steadily, from lending his voice to the *Toy Story* franchise to playing into his Bond fame for 2007's *Hot Fuzz*. But of the sometimes rocky road that he traveled during his MI6 tour of duty, Dalton has no regrets. "I'm very proud and happy to have been part of the James Bond movies," he says, "and that our work has brought so much pleasure to so many people around the world." ●

INSIDE MI6

MIND YOUR M'S AND Q'S

ONE MAN CAN'T SAVE THE WORLD ALONE, NOT EVEN JAMES BOND.

Fortunately the spy has some savvy allies who set him up for success: M, the head of MI6; Q, the inventor of fabulous gadgets; and faithful secretary Miss Moneypenney all help keep Bond in line. Here, a rundown of the actors who have inhabited the key supporting roles throughout the franchise. —*Christopher Rosen*

RALPH FIENNES 2012–2020

Ralph Fiennes took over M duties from Dame Judi Dench after her character died in *Skyfall*. For the former *Harry Potter* villain the role is a bit of a homecoming: Not only has Fiennes been a Bond fan since his teenage years, but he also was once considered for 007 before producers cast Pierce Brosnan. “I think I would’ve been a terrible Bond, actually,” Fiennes once said. “I think I’m happier playing M.”

JUDI DENCH 1995–2015

Oscar-winning actress Dame Judi Dench suffered no fools as the first woman to lead MI6: Fans will recall how she famously deemed 007 a “sexist, misogynist dinosaur” in her first appearance, *GoldenEye*. But it’s the way M’s rapport with Bond was deepened by director Sam Mendes that will stand as Dench’s 007 legacy. “Daniel and I struck up quite a good relationship the first time we worked together, and the relationship has developed,” Dench said of working alongside Daniel Craig. “Each script requires something a little bit more, a little bit different. It’s thrilling.”





BERNARD LEE 1962-1979

Bernard Lee played M across 11 films opposite Sean Connery, George Lazenby and Roger Moore and gave the MI6 boss an air of superiority that has carried through six decades. In a twist of trivia Lee also provided Bond with his first weapon: The Walther PPK given to James Bond by Major Boothroyd (Peter Burton) in an early *Dr. No* sequence was actually owned by the M actor, who lent his handgun to the production team for the scene.

ROBERT BROWN 1983-1989

Robert Brown (on right) succeeded Lee as M, the onscreen head of MI6, following Lee's death. But he actually appeared as another character in 1977's *The Spy Who Loved Me*, portraying Admiral Hargreaves.



LOIS MAXWELL 1962–1985

Canadian actress Lois Maxwell was the first and longest-tenured Miss Money-penny, appearing in 14 Bond films as M's secretary. "Of course she's in love with Bond, but she's too much a lady to go chasing after him," Maxwell once told Roger Ebert about her character's sexual tension with 007. "So she smiles and bides her time. In a way you can't blame her. Every woman would like to live dangerously with James Bond, if only for 20 minutes or half a night."

CAROLINE BLISS 1987–1989

The English-born Caroline Bliss made her acting debut playing Princess Diana in the 1982 television movie *Charles & Diana: A Royal Love Story*, but she's best remembered for succeeding Lois Maxwell as Miss Moneypenny in Timothy Dalton's James Bond films. Like Dalton, however, her tenure as the iconic MI6 staffer was short-lived: Bliss was replaced by her childhood friend Samantha Bond for Pierce Brosnan's run.





SAMANTHA BOND 1995–2002

Bond producers actually wanted Samantha Bond to audition to play Miss Moneypenny for *The Living Daylights*, but the actress's agent was not keen on the idea. Less than 10 years later, however, and with Dame Judi Dench playing M, things changed. "No one was going to knock me for playing Moneypenny if [Dench] was playing M. She raised the credibility for everyone," Samantha Bond said.

NAOMIE HARRIS 2012–2020

The first woman of color to play Moneypenny in the Bond series, Oscar nominee Naomie Harris began her tenure as M's right hand with Moneypenny working alongside Bond in the field—and their relationship has only grown more complicated from there. "I think, ultimately, they've never crossed the line... I really think they're too professional for all of that," Harris said of Moneypenny's intense flirtation with Bond. "They wouldn't risk their professional relationship in order to just sleep with each other. They just wouldn't do it."



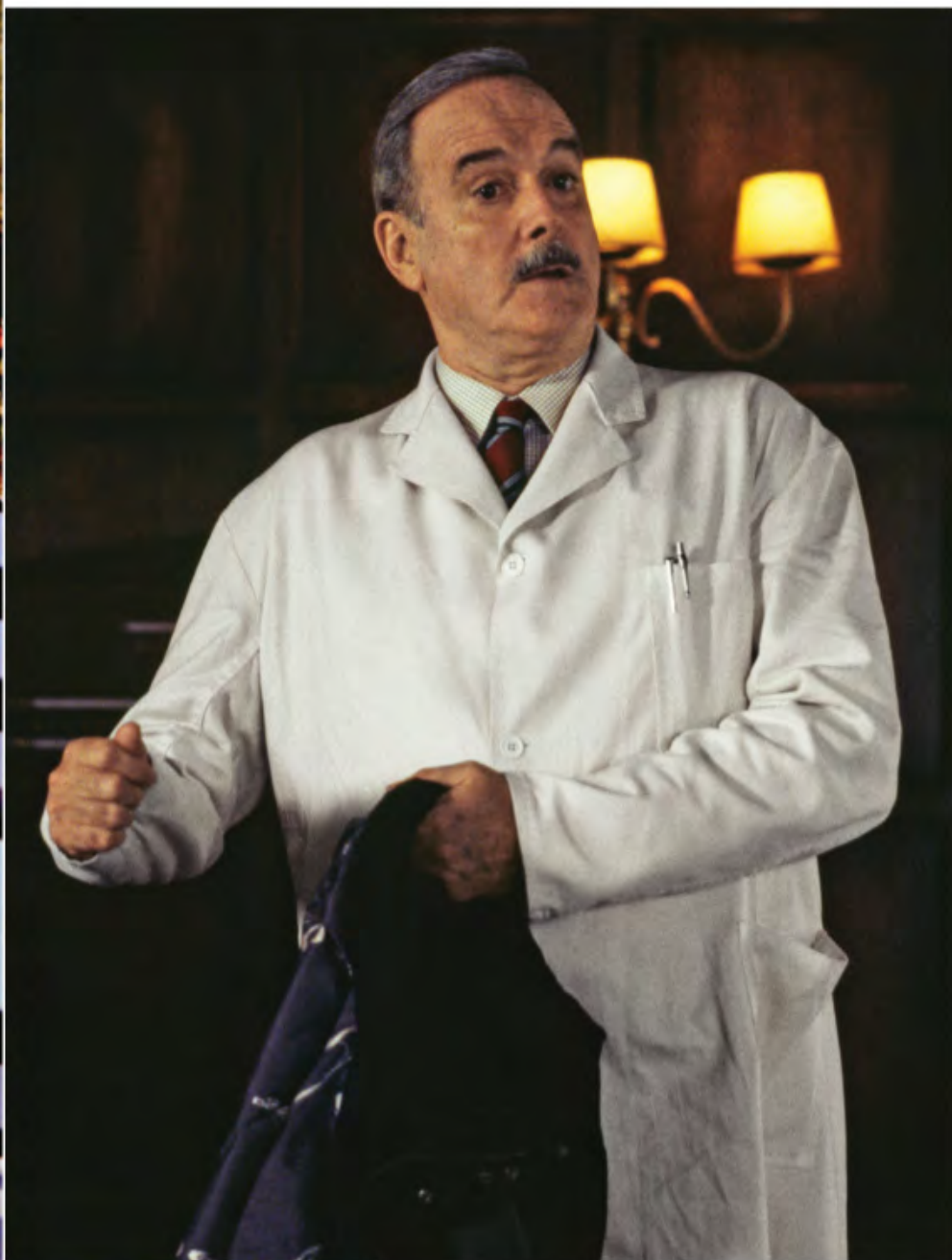
DESMOND LLEWELYN 1963-1999

No actor had a longer relationship with Bond than the late Desmond Llewelyn, who starred opposite Sean Connery, George Lazenby, Roger Moore, Timothy Dalton and Pierce Brosnan over the course of 36 years before exiting the franchise with 1999's *The World Is Not Enough*. Sadly Llewelyn died in a car accident weeks after the film's release. "I suppose it doesn't matter what I'd like to be remembered for," Llewelyn said shortly before his death. "I shall be remembered as being Q."

PETER BURTON 1962

The first time James Bond's trusty Quartermaster appeared in the Bond franchise, the head of the Q branch didn't even have his proper nickname in place. In *Dr. No* actor Peter Burton played Major Boothroyd, or as he's called in the film, the "armorer." Despite the lack of formality, the future Q proved essential in his single scene: He gives Bond his Walther PPK handgun, a weapon that would become synonymous with the MI6 agent.





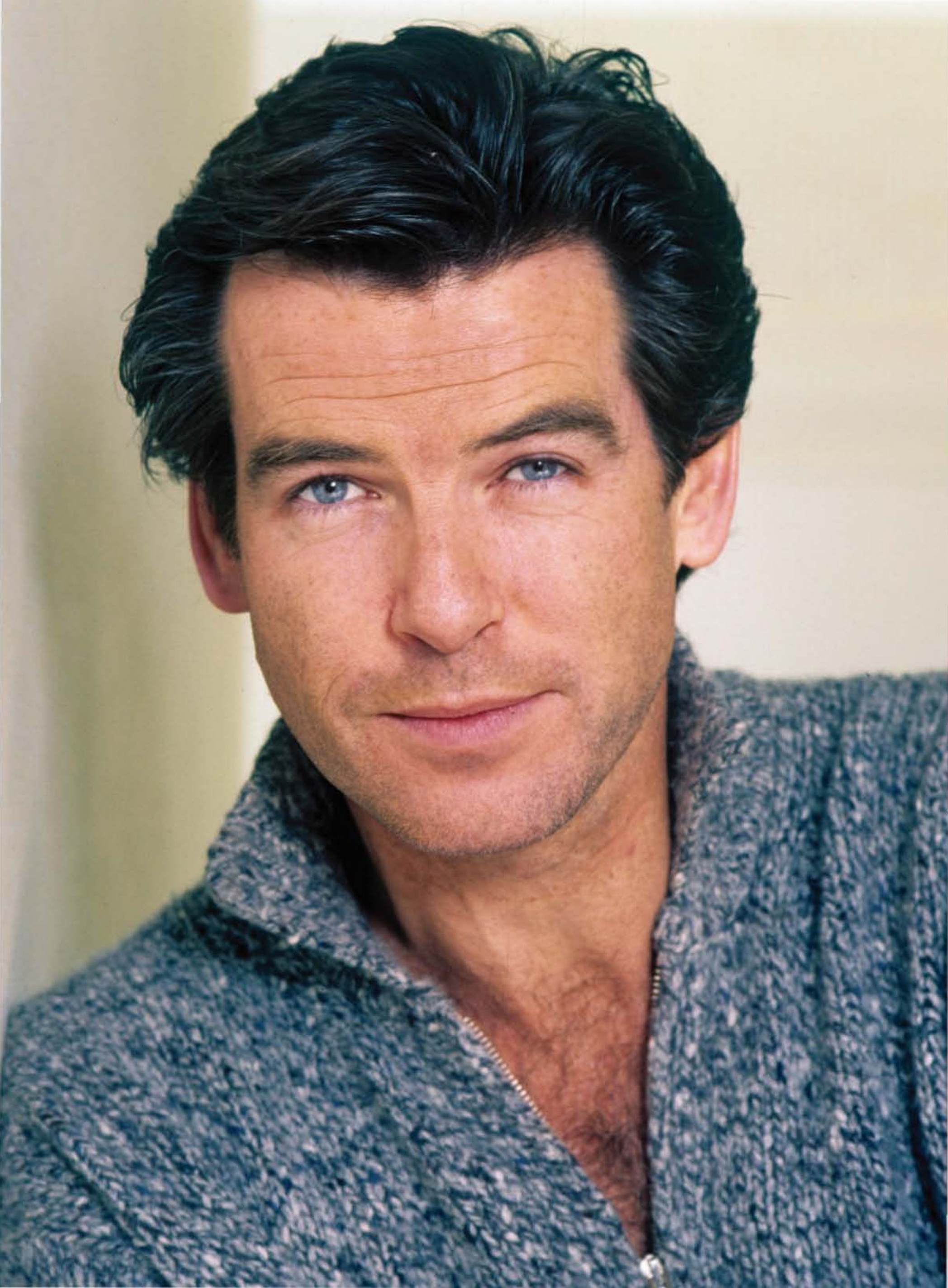
JOHN CLEESE 1999-2002

The legendary Monty Python cofounder actually starred with Llewelyn in 1999's *The World Is Not Enough*, positioned as Q's predecessor and given the cheeky nickname "R." Three years later Cleese took the role full-time for *Die Another Day*, his only appearance as Q in the franchise.

BEN WHISHAW 2012-2020

After sitting out the first two Daniel Craig films, *Casino Royale* and *Quantum of Solace*, Q returned for *Skyfall* with a youthful edge. The modern Quartermaster doesn't just provide Bond with the latest technical wizardry and computer support but also acts as a millennial foil who subverts Bond's expectations. "In the past Q would be rummaging around in some huge suitcase," Whishaw told the *Telegraph* before the release of *Skyfall*. "This Q is definitely slicker. He's a Zen character who likes everything to be simple and refined."





PIERCE BROSNAN

FOR SOME, HE'LL ALWAYS BE THE BEST OF THE BONDS, YET THE IRISH ACTOR WHO USHERED THE SPY INTO THE POST-COLD WAR ERA NEVER FELT 'COMPLETE OWNERSHIP' OF THE ROLE.

BY BENJAMIN SVETKEY



FROM HIS YOUTH AS A SKINNY IRISH KID IN A BROKEN HOME TO HIS days as a drama student in London—where he caught breaks in the late 1970s, starring onstage in works by Tennessee Williams and Franco Zeffirelli—to his star-making role as a dapper private eye on the TV series *Remington Steele* in the 1980s, Pierce Brosnan always seemed to be biding his time until his moment to walk through Miss Moneypenny's office arrived.

Just consider: The first film Brosnan loved was *Goldfinger*; Roger Moore gave him the only autograph he's ever received; his first wife, Cassandra Harris, was a Bond Girl in *For Your Eyes Only*; and there's simply no denying that he bloody well looks the part.

"This character has been in my life for so long," Brosnan told *EW* in 2005. "It was the unconscious seed of my wanting to become an actor. When I was growing up in Ireland, we had no cinema, no TV. Then I went to London with my parents and they took me to see this big movie. I was this green Irish lad—I was 10—and I saw this naked lady covered in gold paint and this man who could kill with his hat.





← **Clockwise from far left** Bond (Pierce Brosnan) swings into action in 1999's *The World Is Not Enough*; Paris Carver (Teri Hatcher) in 1997's *Tomorrow Never Dies*; Bond skis into danger in *The World Is Not Enough*; Bond meets agent Wai Lin (Michelle Yeoh).



YOU KNOW, THE MOVIE CAREER FOR ME REALLY STARTED WITH BOND

—PIERCE BROSNAN

It was *Goldfinger*. That was the first movie I saw.”

For many, Brosnan might have been the best thing to happen to Bond since the vodka martini. Yet Brosnan’s path to MI6 success was complicated. He nearly got the keys to 007’s Aston Martin in 1986, before NBC unexpectedly renewed *Steele* a final time, taking him out of the 007 running. But when Timothy Dalton hung up his tux after just two movies, Brosnan was immediately deemed his successor.

In his four Bond films—*GoldenEye*, *Tomorrow Never Dies*, *The World Is Not Enough* and *Die Another Day*—Brosnan effectively rehabilitated the character for a post-Cold War world, bringing back his license to thrill. He was more menacing than Roger Moore’s Bond, less labored than Timothy Dalton’s. “We kept getting letters from people asking us to give them back Bond,” coproducer Barbara Broccoli, daughter of legendary Bond producer Albert “Cubby” Broccoli, told *EW*. “So we tried to distill it. We tried to get back to the essence of Bond.”

In many ways, Brosnan loved the spy game. The paychecks were big—“that was amazing money”—and he had the clout to form his own production company, Irish DreamTime, and to make more personal films, like *The Thomas Crown Affair*. And yet, while the years passed and his four Bond movies earned \$1.5 billion, he was

plagued by misgivings. “I never felt I had complete ownership over Bond,” he told *EW*. “I’d look at myself in the suit and tie and think, ‘What the heck am I doing here?’” Still, his last mission, 2002’s *Die Another Day*, left him hopeful. “It was great to have Lee Tamahori directing, and I was amazed by how much the producers let him get in there and rock the cage,” Brosnan told *EW*.

After that film, however, his illustrious stint as Bond ended with a phone call in which producers notified him that his secret services would no longer be required. “As much as I liked playing James Bond, it was a shackle,” Brosnan told *People* in 2006. “The day the phone rang and it was my agent saying, ‘It’s over; negotiations have stopped,’ I was shocked. It was a bit of a body blow. They had invited me back and then uninvited me. Then I felt a great sense of liberation, a mild euphoria that I was free of it and could do anything I wanted.”

What he did was embark on a busy film career, starring in such projects as *The Matador*, *Mamma Mia!* and *The Only Living Boy in New York*, among others. “You know, the movie career for me really started with Bond,” Brosnan told *EW*. “I look back affectionately at that time and doing those four movies.” ●

WITH REPORTING BY JOSHUA RICH AND NATASHA STOYNOFF

→ **Clockwise from left** Sean Bean, Barbara Carrera, Famke Janssen, Javier Bardem, Donald Pleasence, Harold Sakata, Sophie Marceau, Robert Davi, Christopher Lee, Christopher Walken, Jonathan Pryce, Lotte Lenya, Grace Jones, Christoph Waltz, Mads Mikkelsen, Geoffrey Holder, Mathieu Amalric, Gert Fröbe, and Hervé Villechaize

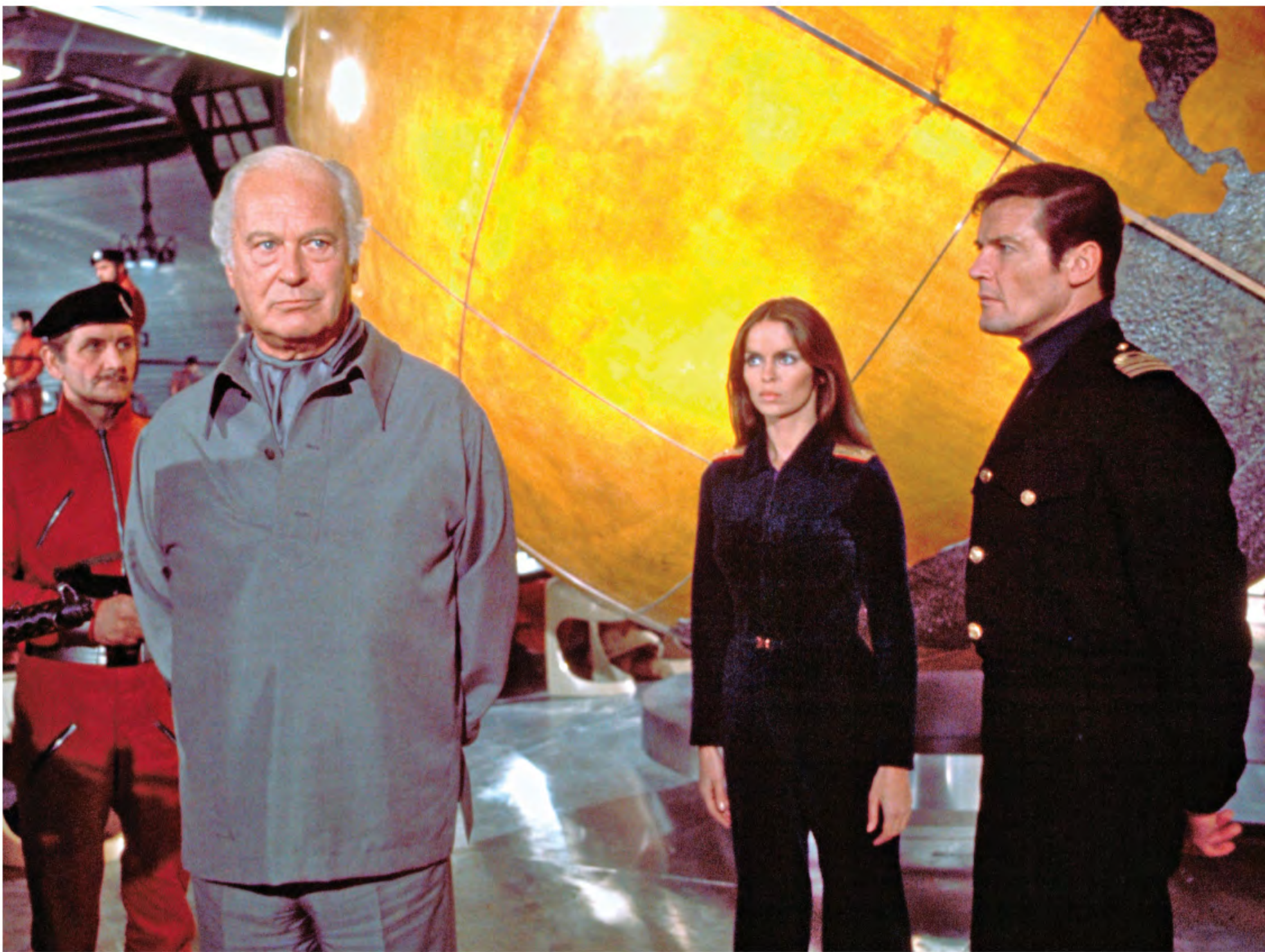
HOW TO BUILD BOND

FOR THE EVILDOERS WHO GO UP AGAINST 007, THE WORLD IS NOT ENOUGH. WE EXPLORE THE FIVE-



A GREAT VILLAIN

PLUS DECADES OF **NE'ER-DO-WELLS**, **SCOFFLAWS** AND **SOCIOPATHS**. BY KEITH PHIPPS



GIVE JAMES BOND THE DAY OFF AND WHERE MIGHT you find him? Sipping a martini in some glamorous metropolis maybe? Hanging out in the tropics, making love to beautiful women? Or maybe seeking out dangerous late-night drinking contests involving scorpions, as he did in *Skyfall*? It's safe to say danger is 007's destiny. Fortunately there's been no shortage of megalomaniacal, world-conquering bad guys to keep MI6's top-secret agent busy throughout the decades.

Although it's not quite accurate to say a villain can make or break a Bond movie—Christopher Lee's Francisco Scaramanga is about all *The Man with the Golden Gun* has going for it, while Emilio Largo (Adolfo Celi) is probably the last thing anyone remembers about the generally terrific *Thunderball*—a truly great villain can elevate a Bond film by taking the series places it's never been before. The right antagonist can push 007 to the limits of his abilities, allowing the audi-



ence to see our hero in a new light.

But what makes a great Bond villain? Let's start with a memorable lair. With Bond's first big-screen outing, *Dr. No*, production designer Ken Adam set the bar high by giving the movie's eponymous archfoe a whole Caribbean island protected by a flame-spewing armored vehicle that the locals mistook for a dragon. Dr. No's headquarters offered all the comforts of a stately home, plus facilities capable of launching deadly schemes. What more could a bad guy want?

Adam would stay with the series through 1979, tailoring lairs to suit each film's villain: a horse farm with deadly features for the gentlemanly

↑ **Clockwise from left** Karl Stromberg (Curt Jurgens), Anya Amasova (Barbara Bach) and Bond (Roger Moore); Raoul Silva (Javier Bardem); Jaws (Richard Kiel) and Bond; Hugo Drax (Michael Lonsdale)

Auric Goldfinger (Gert Fröbe); a sea lab that resembles an octopus for the ocean-loving *The Spy Who Loved Me*'s Karl Stromberg (Curt Jurgens). He created nothing less than a base built into a volcano for the first full appearance of SPECTRE head Ernst Stavro Blofeld (played by Donald Pleasence) in *You Only Live Twice*.

Adam did some of his finest work in *Moonraker*, though the production design couldn't rescue Hugo Drax (Michael Lonsdale) from the pile of Bond also-rans (blame his silly scheme of escaping to space, murdering everyone, then repopulating the planet with only humanity's best and brightest).

Villains also need to hire good

help. Goldfinger is loquacious, quick to smile—and hands-off with his sadism. For his muscle work, he has the silent, mountainous Odd-job (Harold Sakata), a henchman who favors using a deadly bowler hat but doesn't mind mixing it up with his fists when necessary. In *The World Is Not Enough*, MI6 knows Viktor "Renard" Zokas (Robert Carlyle) is up to no good from the start. What they don't know: He's working hand in hand with beautiful heiress Elektra King (Sophie Marceau), whom he once kidnapped. In some cases it's the minions who leave the truly lasting impression. A towering assassin with unusual dental work, Jaws (Richard Kiel) easily overshadows



SELDOM CONTENT TO DREAM SMALL, MOST BOND VILLAINS AIM TO SOW CHAOS ON A GLOBAL SCALE WHILE CHANNELING PROFITS THEIR WAY”

his boss in *The Spy Who Loved Me* and *Moonraker*.

Seldom content to dream small, most Bond villains aim to sow chaos on a global scale while channeling profits from that chaos their way. As with the spy himself, the bad guys typically reflect the eras of their creation. The Cold War casts a shadow over the first few decades of Bond films, but when the spy fights Soviets, they’ve usually gone rogue to hatch schemes the Kremlin would never approve. Other villains take their cues from *Goldfinger*, concocting plans that use death and destruction to rock global markets.

In 1985’s *A View to a Kill*, Max Zorin (Christopher Walken) plans to destroy Silicon Valley, thereby locking up the surging microchip market. The ’90s information age helped inspire *Tomorrow Never Dies*’ Elliot Carver (Jonathan Pryce), a media mogul who wants to start a war because it’s good for the news business. More recently phony environmental efforts helped give cover to the ironically named Dominic Greene (Mathieu Amalric), a crime lord attempting to hold a whole country’s water supply hostage in *Quantum of Solace*.

Even the most thinly realized bad guy can be animated by the right performance. Blofeld has

been played by multiple actors over the decades, but it’s Pleasence and Telly Savalas who had the most success turning him into a formidable antagonist instead of a sort of crime syndicate CEO. The most famous Bond foe, one often talked about even when offscreen, Blofeld is also the one most dependent on an actor who can find ways to ground his supervillainy.

For contrast look no farther than Col. Rosa Klebb in *From Russia with Love*. In bare description she’s little more than a single-minded killing machine. It’s the unsettlingly intense performance of Lotte Lenya, already famous for her work as a singer when she joined the cast, that makes the character so memorable. Klebb begins the film as a grim martinet, ordering her seductive subordinate around with a riding crop. She ends it as an unhinged madwoman, her hair flying wildly as she screams and tries to kick Bond with her spiked shoe. She’s tossed any ideological or criminal motivations out the window. Now she just wants Bond dead.

Bond baddies are best when there’s that sort of intensely personal connection to the spy. The greatest villains are dark reflections of Bond himself, characters Bond might have become if he’d



slipped, or been pushed, into the shadows. Scaramanga is, like Bond, a gifted assassin, albeit one without Bond’s sense of right and wrong. (Unlike Bond, he’s so confident that his gun houses only a single bullet because he’s just that good.) A sense of betrayal drives *GoldenEye*’s Alec Trevelyan (Sean Bean) and *Skyfall*’s Raoul Silva (Javier Bardem). Both MI6 agents felt they were just



pawns of the harsh realities of international politics.

Even the occasional henchman can sometimes remind Bond of the darkness within him. “I’m just a professional doing a job,” the assassin Dr. Kaufman (Vincent Schiavelli) tells Bond shortly before dying. “Me too,” Bond replies.

In the end the job of a Bond villain is pretty simple: Be evil.

↑ **Clockwise from left** Ernst Stavro Blofeld (Donald Pleasence); Max Zorin (Christopher Walken) and May Day (Grace Jones); Viktor “Renard” Zokas (Robert Carlyle) and Elektra King (Sophie Marceau)

More specifically, be evil in a way that directly contrasts with Bond’s sense of order and virtue. It’s not personality that makes Blofeld—and, by extension, SPECTRE—so effective a recurring foe. It’s that he has a clear idea of how he wants to reshape the world into a place of fear and servitude, while Bond wants to maintain freedom and civility.

Sometimes that’s involved stodgy, old-fashioned notions taken from the height of the British Empire—sharp suits, fancy cars but no Beatles, thank you—and sometimes it’s meant working through some retrograde ideas about women and the rest of the world.

But ultimately Bond’s on our side. Good thing he’s been willing to stay on the job. ●



DANIEL CRAIG

THE ONLY BLOND BOND, DANIEL CRAIG'S 007 IS BRUTAL, EFFICIENT AND PLAGUED BY EMOTIONAL TURMOIL. WITH THE RELEASE OF *NO TIME TO DIE*, IT LOOKS LIKE HE'S JUST COMPLETED HIS FINAL MISSION.

BY CLARK COLLIS



WHAT A DIFFERENCE 15 YEARS—AND MORE THAN \$3 billion in worldwide box office returns—make. In 2005 the news that Daniel Craig had been cast as James Bond was met with a hail of criticism. His hair was too blond. His ears were too big. He was too short. It was even rumored that the then-obscure actor didn't know how to drive a stick. What would Bond's creator, Ian Fleming, have said about the choice? Craig proved the naysayers wrong with his performance as 007 in 2006's acclaimed and record-breakingly successful *Casino Royale* and in three subsequent big-screen adventures reinventing the superspy as a more rounded and troubled, if still lethal, character. By the time of 2015's *Spectre*, many fans had concluded that Craig was the best Bond ever—or at least deserved to share that title with Sean Connery. Certainly there are those who would be happy for the actor to continue in the role for years to come. But Craig is not among them. The actor swears he is ready to hang up Bond's tux and that the Cary Joji Fukunaga-directed *No Time to Die* will be his last adventure as the world's most famous secret agent. *EW* recently sat down with the British actor in his adopted hometown of New York City to talk about *No Time to Die*, his decision to leave the franchise and what he will miss most about being Bond.

There was a time when you said that *Spectre* would be your last Bond movie.

DANIEL CRAIG Yes.

Why did you change your mind?

I finished that movie with a broken leg. I'm not moaning about that; it's just the way it



THERE AREN'T MOVIES THAT ARE AS BIG AS THIS....IT WAS THERE BEFORE ME, AND IT WILL BE THERE AFTER ME"

—DANIEL CRAIG

was. I had to question myself: Was I physically capable of doing [another one], or did I physically want to do another one? Because that phone call to your wife saying “I’ve broken my leg” is not pleasant. But I had a break. It was five years, and we had an idea, an idea that I’d had on *Casino Royale*. I spoke to Barbara [Broccoli, Bond franchise producer] about it, and she said, “Yeah, go for it.” We expanded that idea, and that became the plot or became at least what we were aiming for, and I’m very, very, very happy we did.

In terms of the script, did you basically start over after director Danny Boyle left the project because of “creative differences”?

Just about, yeah. Just about. I’m a huge fan of Danny, and I’d love, love to work with him. It didn’t work out. The problem is, with a Bond movie, there’s no hiding place. It happens all the time in movies. You work with directors, you work with writers, and you get to a point and you go, “It’s not working, sorry,” and you move on. It’s just in a Bond movie it becomes this huge event that gets blown into something else. But I’ve got massive, massive respect for Danny. I love him very much. Swing and a miss, you know.

Where is Bond at the start of *No Time to Die*?

Retired. Yeah, retired. Of course, that’s debatable—how Bond could ever be retired. I don’t think it’s Florida and golf. I think he’s there itching, itching to get back into the game, and actually he’s in a pretty emotionally torn state as well.

I get the impression there are more twists and turns than usual this time around.

Maybe. I think so. I think that’s just been the way it’s panned out. We started with an ending and worked backward. It’s nerve-racking when you don’t have it complete when you start shooting, but that’s also part of the deal. It’s not unusual, and we had a lot of talent in the room, and I was fortunate to be part of that and get in the room, and you just brainstorm and brainstorm and brainstorm and be constantly tweaking.

What was it like working with Rami Malek, who plays the film’s villain, Safin?

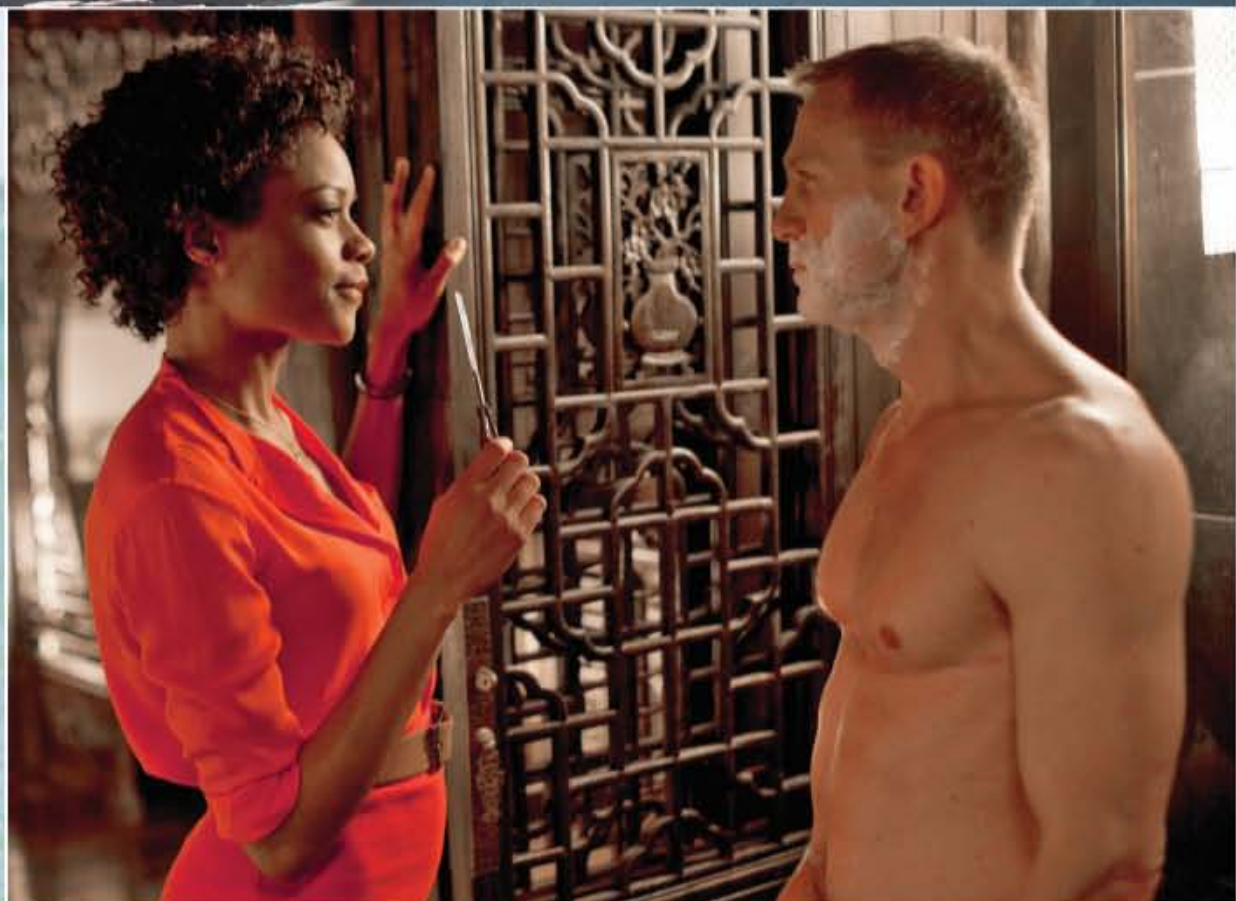
I mean, how fortunate were we to get him? Off the back of *Bohemian Rhapsody*, he was a very popular man. We needed something special for this villain, and he brought it. He’s a consummate professional. He had a vision of a Bond villain, and it’s remarkable.

→ **Clockwise from top** Daniel Craig as Bond in 2012’s *Skyfall*; MI6 agent Eve Moneypenny (Naomie Harris) and Bond in *Skyfall*; Craig takes a dip in 2006’s *Casino Royale*.



What will you miss about playing James Bond?

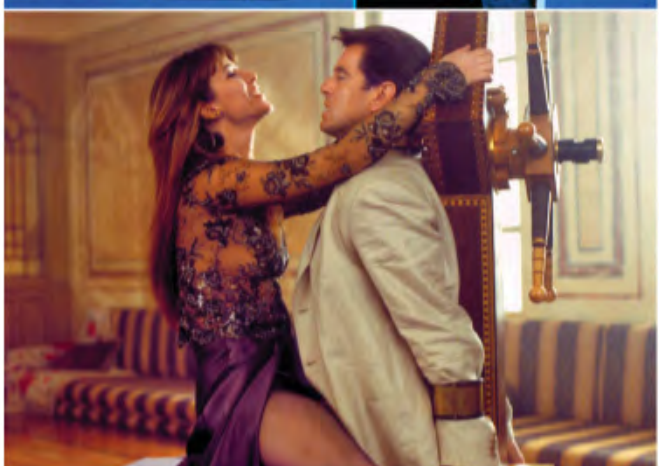
I’ll miss everything, I think. I’ll miss everything. I’ll miss the collaboration. I mean, hopefully, I’ll keep working, and I’ll have lots of other lovely jobs, but it’s very, very, very rare air. Apart from Marvel movies, there aren’t movies that are as big as this. I’ve had the privilege of being involved in it.... It was there before me, and it will be there after me. But I’ve had a chance to be part of all of this, and if you can’t get it up for a Bond movie as an actor, what can you get it up for? So, yeah, I’ll miss it a lot. ●





58 YEARS, *THE ULTIMATE*

FROM *DR. NO* TO *SPECTRE*, AN OBSESSIVE BREAKDOWN OF **EVERY FILM IN THE JAMES BOND**





24 FILMS

MOVIE GUIDE

FRANCHISE SO FAR—BABES, BAD GUYS AND ALL. BY CHRIS NASHAWATY AND CHRISTIAN BLAUVELT





Dr. No 1962

BOX OFFICE \$16.1 million domestic/
\$59.6 million worldwide

DIRECTOR Terence Young

THEME SONG PERFORMED BY John Barry & Orchestra

PLOT This is where it all begins and where the formula for the nearly 60-year spy saga is laid out: the shot-through-a-gun-barrel opening, composer Monty Norman's slinky 007 theme music, etc. Sean Connery handles his introduction with the high-thread-count smoothness we've come to expect ("Bond ... James Bond") at a London casino, where he's lucky with the cards and the ladies. Meanwhile the Chinese-German überbaddie of the title (Joseph Wiseman) is out to foil an American space launch with a radio beam. *Dr. No* isn't the best Bond film, but it's a pistol of a debut, as the man with the license to kill heads to Jamaica, eludes a tarantula in his bed and stumbles upon a beachcombing beauty (Ursula Andress's Honey Ryder) on his way to saving the world. **B**

FUN FACT After watching the film, Bond creator Ian Fleming reportedly called it "dreadful. Simply dreadful."

From Russia with Love 1963

BOX OFFICE \$24.8 million/
\$78.9 million

DIRECTOR Terence Young

THEME SONG PERFORMED BY Matt Monro ("From Russia with Love")

PLOT Shadowy criminal cabal SPECTRE (aka the Special

Executive for Counter-intelligence, Terrorism, Revenge and Extortion) brings the Cold War to a boil by duping Bond and a Soviet Mata Hari (Daniela Bianchi) into stealing a much-coveted Lektor decoding device on its behalf. The brainy story pits 007 against two of his most fearsome adversaries: Robert Shaw's strapping hit man Donald "Red" Grant, whose Orient Express showdown is a slow-burn corker, and Bertolt Brecht and Kurt Weill veteran Lotte Lenya (of "Mack the Knife" fame) as unforgettable shoe-dagger-wielding Rosa Klebb. **A**

FUN FACT President John F. Kennedy listed Fleming's original novel as one of his 10 favorite books. *From Russia with Love* was also the last film he ever saw—it was screened at the White House on Nov. 20, 1963.

Goldfinger 1964

BOX OFFICE \$51.1 million/
\$124.9 million

DIRECTOR Guy Hamilton

THEME SONG PERFORMED BY Shirley Bassey ("Goldfinger")

PLOT It's the film that most 007

↓ James Bond (Sean Connery) and Tatiana Romanova (Daniela Bianchi) in 1963's *From Russia with Love*.

aficionados consider the gold standard of the series. Bullion-hoarding bad guy Auric Goldfinger (Gert Fröbe) attempts to attack Fort Knox after aiming a laser at 007's royal jewels ("No, Mr. Bond, I expect you to die!"). *Goldfinger* is festooned with indelible flourishes: the bowler-hatted henchman Oddjob (Harold Sakata), a shapely corpse covered in 24-karat paint, the first appearance of Bond's Aston Martin DB5 (with ejector seat) and, of course, a lethal lady called Pussy Galore (Honor Blackman)—a naughty name the producers had to lobby the MPAA to keep. What's not to love? **A**

FUN FACT Before picking up his deadly bowler as Oddjob, the Hawaii-born Sakata won a silver medal in weight lifting for the U.S. at the 1948 Olympics.

Thunderball 1965

BOX OFFICE \$63.6 million/
\$141.2 million

DIRECTOR Terence Young

THEME SONG PERFORMED BY Tom Jones ("Thunderball")

PLOT Even Bond might admire the elegance of SPECTRE's





fiendish plan: Hijack a NATO bomber, steal its nuclear warheads, then blackmail the British and American governments for £100 million. A kaleidoscopic catalog of iconic images follows—a villain with an eye patch (Adolfo Celi's lusty SPECTRE No. 2, Emilio Largo), a jet-pack escape, a henchman shot with a speargun, a swimming pool full of sharks, gorgeous underwater battles and Bond twirling evil Fiona Volpe (redhead scorcher Luciana Paluzzi) into the path of her fellow assassin's bullet. *Thunderball* also introduces the famous "Bond-girl formula," which dictates that our hero is likely to tangle with three types of women: an early ally who dies (Martine Beswick's MI6 agent Paula Caplan); the villain's henchwoman who dies (Volpe); and the "Bond girl" proper who usually survives to the end (Largo's mistress-turned-nemesis Domino Derval,

↑ Bond and Dominique "Domino" Derval (Claudine Auger) in 1965's *Thunderball*.

played by Claudine Auger). **A-**
FUN FACT Connery's life was really in jeopardy during Bond's shark-tank plunge, since a protective Plexiglas partition had an alarming 4-ft. gap.



You Only Live Twice 1967

BOX OFFICE \$43.1 million/
\$111.6 million

DIRECTOR Lewis Gilbert

THEME SONG PERFORMED BY Nancy Sinatra ("You Only Live Twice")

PLOT Roald Dahl, creator of *Charlie and the Chocolate Factory* and *James and the Giant Peach*, adapted what he felt was pal Ian Fleming's "worst" 007

book. He ditched most of the original plot and sent Bond nearly to the final frontier—and the outer limits of plausibility. To thwart SPECTRE from hijacking space capsules, Connery's undercover, presumed-dead Bond "becomes" Japanese, a process that amounts to little more than shaving his chest hair. With help from two of Tokyo's sexiest secret agents (Akiko Wakabayashi's Aki, pictured left, and Mie Hama's Kissy Suzuki), he finally meets Nehru-jacketed, white-kitten-stroking Ernst Stavro Blofeld (Donald Pleasence). But the evil mastermind is not the only one to say, "Goodbye, Mr. Bond." Connery also left the series (temporarily) after this parody-ripe entry. **B-**
FUN FACT Built at Pinewood Studios outside London, the set for Blofeld's iconic volcano lair stood 148 ft. tall and included an operating helipad and monorail.



On Her Majesty's Secret Service 1969

BOX OFFICE \$22.8 million/
\$82 million

DIRECTOR Peter Hunt

THEME SONG PERFORMED BY Louis Armstrong ("We Have All the Time in the World")

PLOT Best remembered as the film in which Australian George Lazenby stepped in for Connery, *On Her Majesty's Secret Service* has unfairly been tarred as a turkey and Lazenby as the franchise's equivalent of fifth Beatle Pete Best. Both charges couldn't be more off. The sixth installment in the 007 saga is actually one of the best—and most emotionally complex. Bond doesn't just fall into bed with Diana Rigg's Contessa Teresa di Vicenzo, he falls in love (they exchange "I dos" before she's gunned down). Telly Savalas hams it up perfectly as Blofeld, SPECTRE's capo di tutti capi,

scheming to hold the world's food supply hostage with the help of his comely "angels of death." This is our first look at Bond as existential hero, and the man can't catch a break. As Lazenby famously quips, "This never happened to the other fellow." **A-**

FUN FACT To explain the appearance of a new leading man, the filmmakers flirted with the idea of Bond getting plastic surgery.



Diamonds Are Forever 1971

BOX OFFICE \$43.8 million/
\$116 million

DIRECTOR Guy Hamilton

↑ Bond (George Lazenby) finds love, temporarily, with Contessa Teresa di Vicenzo (Diana Rigg) for his sole entry, 1969's *On Her Majesty's Secret Service*.

THEME SONG PERFORMED BY Shirley Bassey ("Diamonds Are Forever")

PLOT Connery fans celebrated when the suave Scot reluctantly returned. And not a moment too soon. After all, there's the little matter of payback for the murder of 007's wife. In addition, SPECTRE's out to get its nefarious mitts on South African diamonds while blackmailing the world with a laser-armed satellite. Jill St. John got male moviegoers hot and bothered as the sassy sex-kitten smuggler Tiffany Case (left), but we prefer Lana Wood's Plenty O'Toole. With its Byzantine oil-rig battle, absurd moon-buggy chase and homo-erotic henchmen Mr. Wint (Bruce Glover) and Mr. Kidd (Putter Smith), *Diamonds* has its tongue a bit too far in its cheek, but Connery diehards were too busy cheering for their hero to nitpick. **B**

FUN FACT After Lazenby passed on re-upping as Bond, the producers signed John Gavin, but the studio lured Connery back for a then-record salary of \$1.25 million.

Live and Let Die 1973

BOX OFFICE \$35.4 million/
\$161.8 million

DIRECTOR Guy Hamilton

THEME SONG PERFORMED BY Paul McCartney and Wings (“Live and Let Die”)

PLOT The Roger Moore era begins with a blaxploitation bang. The debonair heir to the 007 mantle tones down Connery’s brutality and cocks an amused eyebrow at the international-man-of-mystery proceedings—usually accompanied by a saucy double entendre. When Yaphet Kotto’s Dr. Kananga (aka Mr. Big) hatches a plan to corner the world heroin market, Bond heads to Harlem (where he looks mighty uncomfortable) before jetting down to the fictional Caribbean island of San Monique, home of voodoo rituals and a metal-clawed killer. Jane Seymour is lovely and tragic as the

↓ Bond (Roger Moore) meets Dr. Kananga (Yaphet Kotto) in 1973’s *Live and Let Die*.

tarot-reading Solitaire. And Kananga’s demise (he explodes after being force-fed a shark-gun bullet) is one for the ages. **B**

FUN FACT Moore’s love scene with African-American actress Gloria Hendry was cut from the film when it was shown in South Africa.

The Man with the Golden Gun 1974

BOX OFFICE \$21 million/
\$97.6 million

DIRECTOR Guy Hamilton

THEME SONG PERFORMED BY Lulu (“The Man with the Golden Gun”)

PLOT Bond receives an unexpected gift in the mail: a gold bullet with 007 engraved on it. He seems to be the next target on the hit list of Christopher Lee’s dastardly Scaramanga. Lee adds a touch of class (and a superfluous third nipple) to the colorful menagerie of big-screen Bond villains with his solar death ray. And after a silly kung fu detour, Bond faces off against his foe—as well as Scaramanga’s pint-size sidekick Nick Nack (Hervé Villechaize)—at a mod island hideout

in the South China Sea. Britt Ekland and Maud Adams don’t add much besides eye candy, but the climactic shoot-out in Scaramanga’s hall-of-mirrors fun house is a thrilling homage to Orson Welles’s 1948 film *The Lady from Shanghai*. **B**

FUN FACT Maud Adams would later go on to star in 1983’s *Octopussy*.



The Spy Who Loved Me 1977

BOX OFFICE \$46.8 million/
\$185.4 million

DIRECTOR Lewis Gilbert

THEME SONG PERFORMED BY Carly Simon (“Nobody Does It Better”)

PLOT It’s a dose of double-0 détente after Soviet and British submarines are hijacked by the sinister Karl Stromberg (Curt Jurgens). Bond and Barbara Bach’s KGB knockout Anya Amasova (aka Agent Triple X, above) head off to exotic Egypt looking for a highly classified microfilm and cross paths with the razor-toothed assassin Jaws (Richard Kiel). With his third time in the tux, Roger Moore finally hits his stride as 007 and makes the role his own, thanks in no small part to an amphibious Lotus sports car and a rousing pre-opening-credits ski chase that ends with Bond jumping off a cliff and releasing a Union Jack parachute. Moore’s best Bond performance. **A-**

FUN FACT The closing credits promise that “James Bond will return in *For Your Eyes Only*.” But the success of 1977’s *Star Wars* fast-tracked *Moonraker*.





Moonraker 1979

BOX OFFICE \$70.3 million/
\$210.3 million

DIRECTOR Lewis Gilbert

THEME SONG PERFORMED BY Shirley Bassey (“Moonraker”)

PLOT Longtime Bond producer Albert R. “Cubby” Broccoli’s cash-in on the late-’70s resurgence of sci-fi spliced the narrative DNA of *The Spy Who Loved Me* with a space battle straight out of *Star Wars*. With the help of CIA agent/astronaut Dr. Holly Goodhead (Lois Chiles), 007 crosses laser pistols with billionaire Hugo Drax (Michael Lonsdale), who seeks to destroy all life on earth save for a genetically perfect few. Drax intends to start a new master race that doesn’t include his own iron-dentured henchman Jaws (Richard Kiel again). So guess who becomes Bond’s ally? Played for broad comedy and featuring bizarre pop culture references (*The Magnificent Seven* theme plays when Roger Moore dresses like a gaucho), *Moonraker* finds the franchise parodying itself. **C-**

FUN FACT The opening aerial sequence required 88 skydives.

**For Your Eyes Only**

1981

BOX OFFICE \$54.8 million/
\$195.3 million

DIRECTOR John Glen

THEME SONG PERFORMED BY Sheena Easton (“For Your Eyes Only”)

PLOT Following the silly space

← Moore (opposite) gets ready for his space walk in 1979’s entry *Moonraker*.

schlock of *Moonraker*, Bond gets back to basics. After a British spy ship carrying a top-secret transmitter is sunk off the Albanian coast, 007 races to salvage the wreck before the Soviets do. But when a marine archaeologist working for MI6 is gunned down, his daughter (Carole Bouquet, deadly with a crossbow) is out for payback with Bond’s help. Bond beds an ill-fated countess (Cassandra Harris), gets chased by Aryans on motorcycles down the Italian Alps and storms a vertiginous mountaintop aerie in Greece. You’ll love it—as long as you turn it off before the Margaret Thatcher impersonator (Janet Brown) appears at the end. **B+**

FUN FACT Early in the film’s shoot, Bond conquest Harris married future 007 Pierce Brosnan.

**Octopussy 1983**

BOX OFFICE \$67.9 million/
\$187.5 million

DIRECTOR John Glen

THEME SONG PERFORMED BY Rita Coolidge (“All Time High”)

PLOT One of the most woefully underappreciated Bond films, *Octopussy* was released four months before Connery’s unofficial 007 flick *Never Say Never Again* (a non-Broccoli-produced remake of *Thunderball*). *Octopussy* is a classic cloak-and-dagger nail-biter about a scheme by a rogue Soviet general (Steven Berkoff) to detonate a nuke on an American military base in Germany. Along the way

Bond faces plenty of diversions: an assassin with a yo-yo buzz saw, Louis Jourdan’s backgammon-cheating heavy Kamal Khan, Maud Adams as the thinking man’s Bond girl with a squad of female acrobat warriors in skintight red spandex catsuits and a nifty switcheroo with a Fabergé egg. **B+**

FUN FACT Before Moore re-upped at the last minute, James Brolin screen-tested for the role.

**A View to a Kill 1985**

BOX OFFICE \$50.3 million/
\$152.6 million

DIRECTOR John Glen

THEME SONG PERFORMED BY Duran Duran (“A View to a Kill,” the only Bond theme to top the Billboard Hot 100)

PLOT Roger Moore was 57 in his seventh and last outing. It shows. In real life, he was even older than the mother of his costar Tanya Roberts. Still, he kicks butt. Christopher Walken’s Max Zorin, the freak offspring of a Nazi eugenics experiment, rigs horse races, attempts the destruction of Silicon Valley with his Amazonian henchwoman May Day (Grace Jones, above) and holds Roberts’s breathy geologist hostage aboard a blimp, building to a sky-high climax atop the Golden Gate Bridge. Over-the-top? Sure. Entertaining? No question. **B+**

FUN FACT Dolph Lundgren, who was then dating Jones, made his film debut as a bodyguard of Soviet general Gogol (Walter Gotell).



The Living Daylights 1987

BOX OFFICE \$51.2 million/
\$191.2 million

DIRECTOR John Glen

THEME SONG PERFORMED BY a-ha
("The Living Daylights")

PLOT Reagan-era Bond fans weaned on Moore's effervescent charm cried, "Bland! James Bland!" over Timothy Dalton's brooding portrayal of the character. But Dalton's approach perfectly suited the topical, Iran-contra-influenced story about a dizzying diamonds-for-drugs-for-arms plot involving a beautiful cellist (Maryam d'Abo) duped into aiding a diabolical Soviet general (Jeroen Krabbé). The film's politics now seem radically dated—Bond rides with the mujahideen in Afghanistan!—but its darker tone was well ahead of its time. **B-**

FUN FACT A 23-year-old Dalton was supposed to replace Connery in

1969's *On Her Majesty's Secret Service* but was nixed because he was deemed too young. Pierce Brosnan was going to take over for Moore in *The Living Daylights*, but Dalton got the job when NBC exercised a last-minute option for one final season of the Brosnan-led *Remington Steele*.



Licence to Kill 1989

BOX OFFICE \$34.7 million/
\$156.2 million

DIRECTOR John Glen

THEME SONG PERFORMED BY Gladys Knight
("Licence to Kill")

PLOT This time it's personal. Bond

↑ Bond (Timothy Dalton) and cellist Kara Milovy (Maryam d'Abo) get ready to sled in 1987's *The Living Daylights*.

goes rogue to investigate the sadistic banana-republic drug lord (Robert Davi) who fed his CIA pal Felix Leiter (David Hedison) to a shark and murdered his bride. In this violent revenge thriller, deaths are inflicted by fire, industrial shredder, pressure chamber and electric eel. But it's Dalton's Bond who inspires true dread when he goes undercover as a thug for hire. Assisted by scrappy, sexy CIA agent Pam Bouvier (future *Law & Order* prosecutor Carey Lowell, left), he pits a gallery of magnificent rogues against one another, including a sleazy boat captain (Anthony Zerbe), a psychotic hit man (Benicio del Toro) and a crooked televangelist (Wayne Newton). **B+**

FUN FACT Because of a change to the tax code that made U.K. production prohibitively expensive, this was the first Bond film with no scenes shot in Britain.

**GoldenEye** 1995**BOX OFFICE** \$106.4 million/
\$356.4 million**DIRECTOR** Martin Campbell**THEME SONG PERFORMED BY** Tina Turner (“GoldenEye”)

PLOT Pierce Brosnan’s debut doesn’t merely rehabilitate Bond for a post-Cold War world—it renews his license to thrill. This 007 faces former MI6 colleague Alec Trevelyan (Sean Bean), who’s brimming with rage over a failed mission in the Soviet Union nine years before (Bond managed to escape alone, mistakenly assuming his colleague was offed). “I might as well ask you if all those vodka martinis ever silence the screams of all the men you’ve killed,” Trevelyan says. “Or if you find forgiveness in the arms of all

↓ In Pierce Brosnan’s second outing as Bond, 1997’s *Tomorrow Never Dies*, 007 teams up with his secret agent equal, Wai Lin (Michelle Yeoh).

those willing women for all the dead ones you failed to protect.” Count us shaken and disturbed. But Bond gets his cyberpunk on with Russian hacker Natalya Simonova (Izabella Scorupco, left), and together they foil Trevelyan’s techno-terror plot to destroy the world economy. **A-**

FUN FACT The title derives from the name of Fleming’s Jamaica estate, where he created James Bond and wrote all the novels.

Tomorrow Never Dies 1997**BOX OFFICE** \$125.3 million/
\$333 million**DIRECTOR** Roger Spottiswoode**THEME SONG PERFORMED BY** Sheryl Crow (“Tomorrow Never Dies”)

PLOT A power drunk Rupert Murdoch-like media baron named Elliot Carver (Jonathan Pryce) seeks to ignite World War III for no reason other than to boost TV ratings and newspaper sales. Bond intervenes to maintain peace, avenge his murdered old flame Paris (Teri Hatcher), woo Chinese agent Wai Lin

(Michelle Yeoh) and restore journalistic integrity. On at least three out of four counts, mission accomplished. **B**

FUN FACT Twelve years before creating *Downton Abbey*, Julian Fellowes played Britain’s minister of defense.

**The World Is Not Enough** 1999**BOX OFFICE** \$126.9 million/
\$361.8 million**DIRECTOR** Michael Apted**THEME SONG PERFORMED BY** Garbage (“The World Is Not Enough”)

PLOT A mix of the sublime and the downright silly, Brosnan’s third outing becomes less an action film than a character study about post-traumatic stress disorder, oil politics and the nature of evil. *World* introduces the franchise’s first true female supervillain, Sophie Marceau’s Elektra King, a teenage kidnapping victim turned terrorist who might still be suffering from Stockholm syndrome as an adult. Considering that MI6 helped make King a villain by failing to rescue her from her captor (Robert Carlyle’s pain-immune Renard), Bond’s final confrontation with her is complex and almost bittersweet. Unfortunately, whenever Denise Richards (above) appears as nuclear physicist Dr. Christmas Jones—she recites her lines as if she learned them phonetically—the movie melts down. **B-**

FUN FACT The title is the English translation of the Bond family motto: *Orbis non sufficit*.





Die Another Day 2002

BOX OFFICE \$160.9 million/
\$431.9 million

DIRECTOR Lee Tamahori

THEME SONG PERFORMED BY Madonna (“Die Another Day”)

PLOT Brosnan’s fourth and final film as 007 pushes plausibility to its breaking point while giving us the showstopping sight of Halle Berry in an orange bikini. After being tortured in a North Korean prison, Bond is released and goes off-mission to Cuba, trying to find out who betrayed him and win back his rescinded license to kill. Berry adds some feisty spice, but the villain (Toby Stephens’s Gustav Graves) is a bit forgettable, and the invisible car chase at his Icelandic Ice Palace is double-0 hooey. **C+**
FUN FACT Madge (above) is the only theme-song performer to have a cameo in a Bond film—she plays a fencing instructor.



Casino Royale 2006

BOX OFFICE \$167.4 million/
\$609.4 million

DIRECTOR Martin Campbell

THEME SONG PERFORMED BY Chris Cornell (“You Know My Name”)

PLOT A back-to-basics reboot for the ages, *Casino Royale* reinvents

007 as a blunt instrument with a soul. In his first turn in Bond’s tux, Daniel Craig brings a macho directness to the familiar role. But for all its eye-popping action, the movie doesn’t just appeal to the adrenal glands—witness Bond’s broken heart over doomed love Vesper Lynd (Eva Green, pictured) and the high-stakes Montenegro poker game with blood-weeping terror financier Le Chiffre (Mads Mikkelsen) that became the series’ most suspenseful showdown in years. **A-**
FUN FACT Tsai Chin, who portrays one of Bond’s fellow poker players, was the lover who helped Connery’s 007 fake his death at the beginning of *You Only Live Twice*.

Quantum of Solace 2008

BOX OFFICE \$168.4 million/
\$586 million

DIRECTOR Marc Forster

THEME SONG PERFORMED BY Jack White and Alicia Keys (“Another Way to Die”)

PLOT Picking up right where *Casino Royale* ended, *Quantum* is

↓ Bond (Daniel Craig) and an ally, the Bolivian secret agent Camille Montes (Olga Kurylenko), in 2008’s *Quantum of Solace*.

a true sequel that kicks off with a high-speed Aston Martin car chase, an MI6 double cross that almost gets Judi Dench’s M snuffed and a Jason Bourne-esque foot chase across the red-tile roofs of Siena. From there things get complicated fast. Dominic Greene (Mathieu Amalric) is a seemingly squeaky-clean eco-entrepreneur who’s wrapped up in a SPECTRE-like organization called Quantum. There’s an opera-house shoot-out in Austria, two easy-on-the-eyes Bond Girls (Olga Kurylenko and Gemma Arterton) for the price of one and a drowning-in-crude-oil death in Bolivia. Still, it’s no *Casino Royale*. **B-**

FUN FACT In a *Goldfinger* homage, Bond discovers the oil-coated corpse of Arterton’s Strawberry Fields sprawled on a bed.

Skyfall 2012

BOX OFFICE \$304.3 million/
\$1.108.6 billion

DIRECTOR Sam Mendes

THEME SONG PERFORMED BY Adele (“Skyfall”)





PLOT It seems poetically fitting that one of the greatest installments in the Bond franchise should arrive on its golden anniversary. In his third outing as 007, Daniel Craig comes busting out of the gate with a vertiginous shoot-out atop a speeding train on the outskirts of Istanbul. Meanwhile MI6 is under siege from a cyber-terrorist named Silva (played with lip-smacking menace by Javier Bardem). *Skyfall* is a movie rooted in and referential to Bond mythology (the vintage Aston Martin from *Goldfinger*, the Scottish estate where Bond spent his youth). But it also looks forward, introducing new faces in familiar roles (Ben Whishaw's Q, Ralph Fiennes's M, Naomie Harris's Moneypenny), revealing thrilling new layers to a character we thought we knew by heart. **A**

↑ Bond (Craig) and M (Judi Dench, who portrayed the character in eight films) in 2012's *Skyfall*.

FUN FACT *Skyfall* remains the only Bond film to gross more than \$1 billion at the box office.



Spectre 2015

BOX OFFICE \$200 million/
\$880.7 million

DIRECTOR Sam Mendes

THEME SONG PERFORMED BY Sam Smith ("Writing's on the Wall")

PLOT Following *Skyfall* would prove to be no small feat. Although helmed by returning director Sam Mendes, *Spectre* ends up being both overstuffed and

undercooked in its attempt to intertwine several Bond heavies from the past into one nefarious web of villainy. Although it opens with a thrilling chase in Mexico City during the Day of the Dead, *Spectre* quickly loses the plot, serving up nostalgia (Christoph Waltz as perennial Bond nemesis Ernst Stavro Blofeld) without any of the goose-bump resonance that should come with it. The stakes in the film feel shockingly low considering how high we're repeatedly told they are. Still, Léa Seydoux (left) gives 007 his most interesting romantic interest in years. **B-**

FUN FACT Waltz became the sixth actor to play Blofeld in an official Bond film, and it was the villain's first significant appearance since 1971's *Diamonds Are Forever*. ●

007'S GARAGE

WHEEL GENIUS

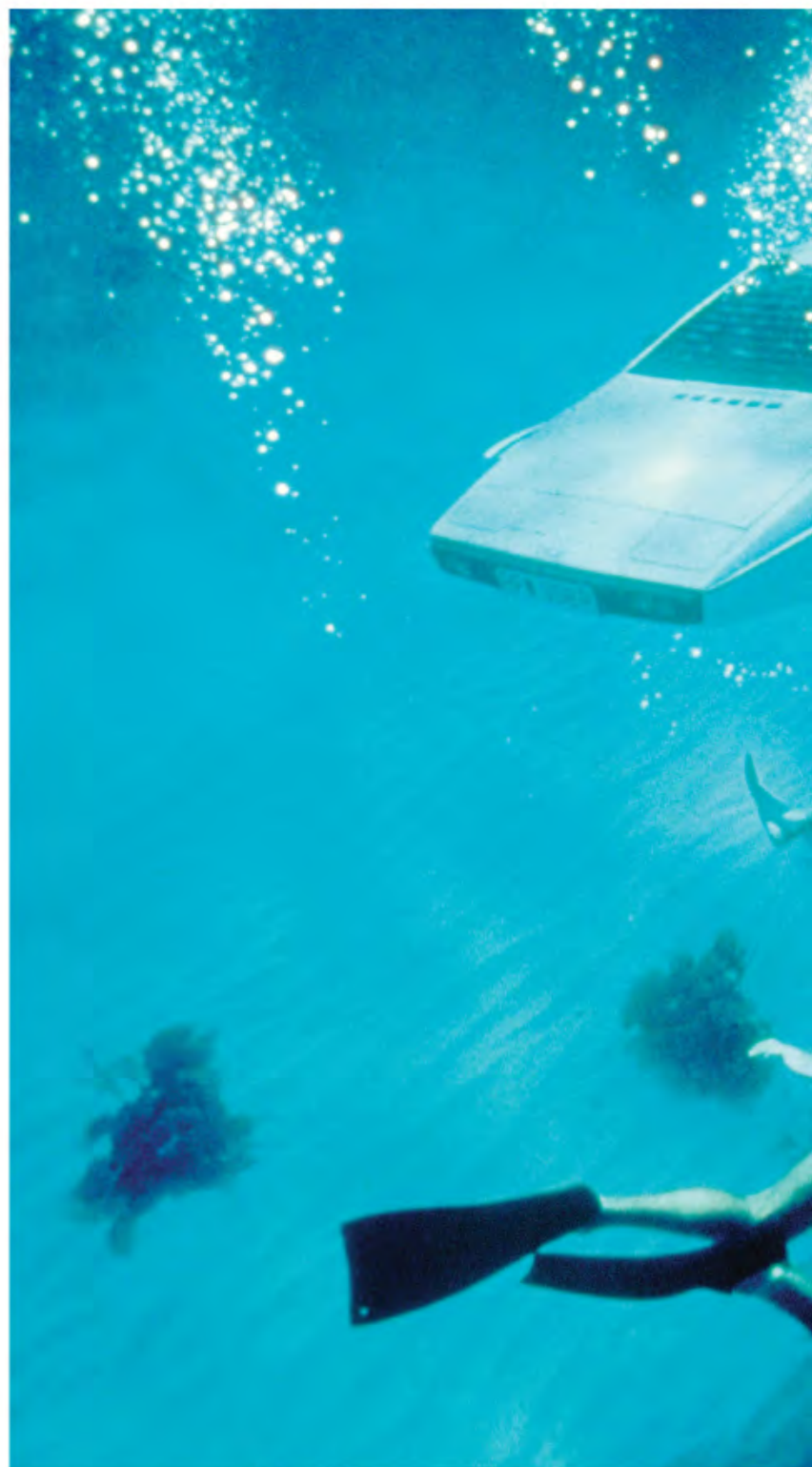
Great gadgetry comes standard on each of Bond's stylish rides—one Aston Martin even turned invisible (it is, regrettably, not pictured). BY ALYSSA SMITH

ASTON MARTIN

Bond's swanky vehicle in 1964's *Goldfinger* exudes cool—but has some hidden tricks, including that nifty ejector seat. There were a number of automobiles built by Aston Martin for the film, one of them pictured below with Sean Connery. Another, built for promotional events, sold to a private collector in 2019 for \$6.3 million—complete with 13 gadgets, including bulletproof windows and smoke machines.

WATER LOTUS

In 1977's *The Spy Who Loved Me*, 007 received an upgraded Lotus Esprit that could cruise underwater like Jacques Cousteau's submarine (at right), allowing Bond (Roger Moore) and Anya Amasova (Barbara Bach) to investigate Karl Stromberg's ocean lab.





GADGET LOTUS

Roger Moore’s Bond era also included a sleek Swiss Army-like Lotus Esprit Turbo (here on the set of 1981’s *For Your Eyes Only*). Featuring a ski rack on top, it’s the second Turbo Bond drives in the film; the first self-destructs when a pair of villains try to break in.

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STRAIGHT UP

SHAKEN, NOT STIRRED

Ian Fleming's novel *Casino Royale* introduced the secret agent's famous drink, which Daniel Craig orders onscreen in the 2006 film. BY ALYSSA SMITH

IT'S CALLED THE VESPER. NAMED after the character Eva Green portrays in *Casino Royale*, the flavorful beverage is made with both gin and vodka and served with a citrus twist. Fleming credited his friend and fellow author, British intelligence officer Ivar Bryce, for the creation of the cocktail, though enjoying the martini introduced in 1953 requires a few substitutions today.

The original recipe calls for Kina Lillet, a sweet white wine aperitif that was discontinued in 1986. To replicate the Vesper in 2012, *Food & Wine* substituted Lillet blanc for the liqueur (see right for recipe), but purists can find a (pricey) vintage bottle of the original stuff on auction.

Additionally, in 1992, Gordon's gin—the London dry gin Bond orders in both novel and film versions of *Casino Royale*—reduced its alcohol content from 40 percent ABV to 37.5 percent for bottles released in the U.K. Kurt Maitland, author of *Drink: The Ultimate Cocktail Book*, suggests adding just a splash more gin—or selecting another brand.

“There are lots of local gins you

can experiment with that are a higher proof,” he says. You’ll want to keep to a London dry gin, which provides a blank canvas to the other ingredients, rather than a more floral or botanical gin, however.

Past onscreen Bonds have eschewed the Vesper entirely, instead ordering a vodka martini. Some even skipped specifying vodka, which Maitland doesn’t recommend. “It’s important to tell the bartender whether it’s a gin or vodka martini,” he says. Most bartenders would default to gin—and the taste is vastly different. In a vodka martini, the flavor comes from the vermouth or garnishes; a gin martini is more of a mixture of the liquors.

The one consistent request from all the Bonds? Shaken, not stirred, which actually makes for a weaker drink. “If you’re shaking your cocktail, you’re diluting your drink,” says Maitland. Both gin and vodka react to the ice chips; stirring results in a smoother taste.

Why would Bond intentionally order his cocktails with less of a punch? Possibly to keep the alcohol from clouding his judgment—a spy must stay sharp at all times, you know. ●



↑ **From top** Bond (Daniel Craig), with a Vesper; 007 (Sean Connery) prepares a drink.

The Vesper Martini

INGREDIENTS

- Ice, preferably cracked
- 1½ ounces London dry gin
- ¾ ounce vodka
- ½ ounce Lillet blanc
- 1 lemon twist, for garnish

HOW TO MAKE IT Fill a pint glass with ice. Add the gin, vodka and Lillet blanc, and stir well. Strain into a chilled coupe, and garnish the drink with the lemon twist.



Ursula Andress
as Honey Ryder,
the first Bond Girl,
in 1962's *Dr. No*